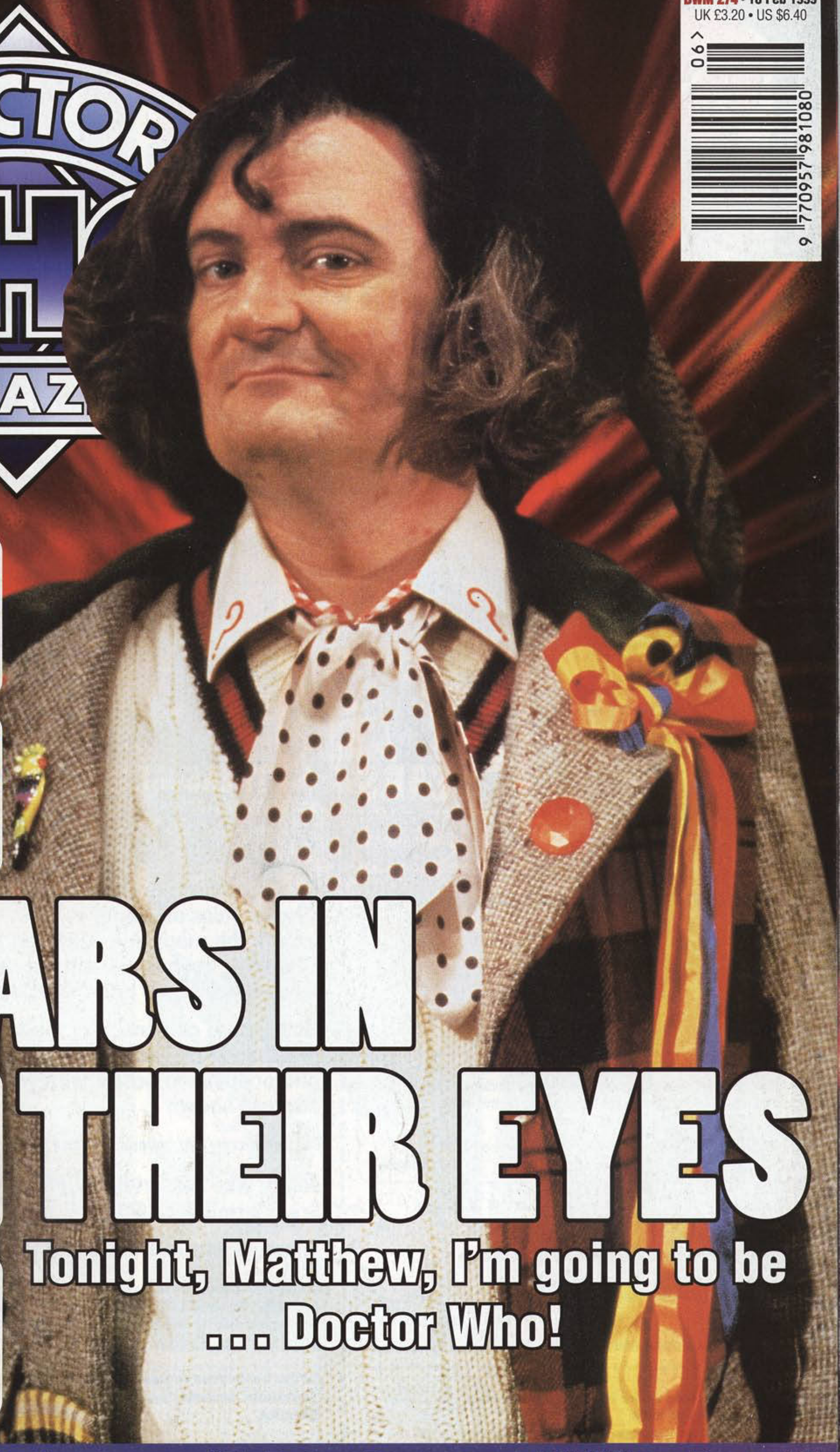
MARVEL COMICS

DWM 274 • 10 Feb 1999
UK £3.20 • US $6.40

DOCTOR WHO MAGAZINE

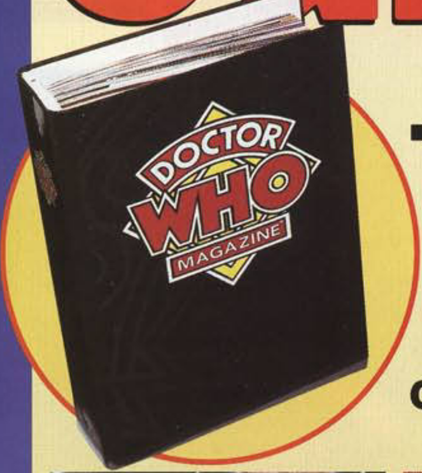


STARS IN THEIR EYES

Tonight, Matthew, I'm going to be ... Doctor Who!

PLUS DWM hits the town with Peter Purves and William Russell!

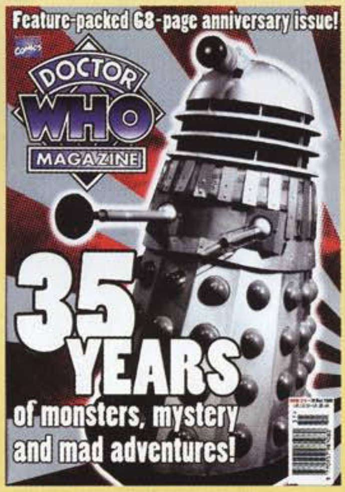
Subscribe!


DOCTOR WHO MAGAZINE

. . . and receive a FREE binder!

Subscribe to *Doctor Who Magazine* today and you'll receive a snazzy binder worth £4.99 – perfect for keeping all 13 of the coming year's issues in mint condition!

DOCTOR WHO MAGAZINE
SECRET HISTORY
The Pertwee era that never was? ... The truth is in here!
PLUS An all-new Eighth Doctor comic strip adventure begins!


Feature-packed 68-page anniversary issue!
DOCTOR WHO MAGAZINE
35 YEARS
of monsters, mystery and mad adventures!

DOCTOR WHO MAGAZINE
TREASURE HUNT!
The raiders of the lost archives on their crusade to restore the Doctor's missing masterpieces

DOCTOR WHO MAGAZINE
DO NOT ADJUST YOUR SET
The Twin Dilemma – a change of tone for Doctor Who?
Auton 2
Wormwood
Ken Grieve
Barry Letts

DOCTOR WHO MAGAZINE SUBSCRIPTION APPLICATION

Name
Address

Post Code
Date of Birth

Please supply me 13 issues of **Doctor Who Magazine**, starting from the next available issue, and my free binder. I understand that any one-off specials are not covered by this offer.

☐ UK rate £41.60
☐ Europe £50.90
☐ Other overseas £60.60

DWM0274T

I would like to order ☐ further binders at a cost of £4.99 each.

Method of payment

☐ I enclose a cheque made payable to **Marvel Comics**

☐ Please charge my ☐ Visa ☐ Mastercard

My card number is (13 or 16 digits)

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiry Date ☐ Signature ☐

Discount rates

☐ I am a member of the **Doctor Who Appreciation Society** and my membership number is: ☐

I am a member of the ☐ **Friends of Doctor Who**
☐ **Doctor Who Fan Club of Australia** ☐ **New Zealand Doctor Who Fan Club**
and enclose my **DWM** subscription discount voucher/label with this application.

By subscribing to *DWM* you can be sure to:

- **Never miss an issue!**
- **Have the magazine delivered to your door!**
- **Receive each issue without delay!**
- **Avoid any cover price rises during the year!**

Now you're convinced of the inescapable wisdom of subscribing, simply fill in the coupon (or a photocopy) and post it with your payment to the address shown . . .

Cut out or copy this coupon and post it with your payment to:

Doctor Who Subscriptions, PO Box 503, Leicester,
Great Britain LE94 0AD

Telephone enquiries 01858 410510

Members of the *Doctor Who Appreciation Society*, the *Doctor Who Fan Club of Australia*, the *Friends of Doctor Who* and the *New Zealand Doctor Who Fan Club* can receive special discounts on subscriptions to *DWM*. Please contact your society for details.

Further binders can be ordered by subscribers at £4.99 each, using the form. Please note, however, that the binders only hold A4 size issues of Doctor Who Magazine.

This issue . . .

There's an old saying often paraphrased as, 'If you can, do. If you can't, criticise.' Which is, of course, a load of old nonsense generally trotted out by whichever author or director has had their latest precious work dissected by someone cleverer and wittier than they. Dramatic and literary criticism is an art form in itself. Like any artistic endeavour, it demands skill, insight, lateral thinking and a degree of divine inspiration from its practitioner.

Of course, not every Tom, Dick or Harriet who sets him or herself up as a reviewer is destined to add anything significant to the sum of human experience or the richness of world culture. Anyone can write a review of something – that's easy. Writing an *interesting* or *original* review, however, is very hard, and writing a review that makes a lasting difference to anything or anyone is harder still.

For as long as there have been *Doctor Who* fans, there has been *Doctor Who* criticism. A casual leaf through the *The Television Companion* shows that the standard language for such work was established a very long time ago. Back in **DWM** 250 we printed a *Doctor Who* dictionary – full of such words as 'classic', 'oddball', 'characterisation', 'gritty', 'climactic' and 'surreal' – which poked fun at the predicitability of a type of *Who* criticism informed only by the received wisdom of generations of fandom gone by. We're a bit wiser these days, and if, for example, a reviewer writes, 'By no means a classic, the oddball *Happiness Patrol* offers some gritty characterisation within an otherwise surreal climactic last episode . . .' then they should expect to be sent from the classroom – be they bohemian, crochety or otherwise.

I know that this linguistic programming is hard to shake (mainly because I have striven and failed to myself) and so I was delighted when, four years ago, while looking for someone to take over **DWM**'s *Shelf Life* column, Dave Owen consented to accept the yoke. I had admired Dave's writing for a long time, and was certain that he was the only man for the job. *Shelf Life* is so terribly important, you see. No-one working on **Doctor Who Magazine** – and, by inference, perhaps no-one in *Doctor Who* fandom – has so influential a voice as the writer of that column. Sales of books and videos can rise or fall depending upon the enthusiasm or disinterest they meet in those pages. It is a great responsibility, and there are very few writers around, this one included, who are talented, fair and insightful enough to meet the challenge. Dave Owen has always been one such writer, but as his career now draws him in a different direction, it is with great sadness that **DWM** has to bid him *adieu*.

But *Shelf Life* will go on, and a new guardian has already been chosen to follow the column's fundamental principles of fair and frank criticism, of refusal to toady to any vested interests or fragile personalities – be they writers, merchandisers, advertisers, actresses, or even the Corporation which licences this very magazine – and to offer the freshest and funniest commentary on all that is good, bad or grotty in the world of *Doctor Who*.

Gary

Editors **Gary Gillatt**
Alan Barnes
Design **Peri Godbold**

Thanks to **Bobi Bartlett**, **Vanessa Bishop**, **Steve Cole**, **Richard Develyn**, **Russell Enoch**, **Helen Fayle**, **David Gibbes-Auger**, **Dennis Greenaway**, **Marcus Hearn**, **David J Howe**, **Hilary McPhail**, **Bobbie Mitchell**, **Mark Phippen**, **Peter Purves**, **Adrian Rigelsford**, **Julie Rogers**, **Gary Russell**, **Stephen James Walker**, **Peter Ware**, **BBC Books**, **BBC Video** and **Big Finish**

For details of current subscription rates, see page 2
or call **MRM** on 01858 410510

For display advertising, contact **Essential Media**
on 0171 833 8030

26
As seen on TV!

Gallifrey Guardian....................4
Interview William Russell & Peter Purves.........6
Shelf Life....................15
Telesnap Archive *The Enemy of the World* 2....31
Archive *The Seeds of Death*....................36
Feature *The Third Man* Part 2....................44

The Fallen 18

Jackie Jenkins 14

Doctor Who Magazine™ Issue 274. Published by **Marvel Comics**, a division of Panini UK Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. *Production* Mark Irvine; *Product Manager* Liz Teal; *Chief Sub* Jason Quinn; *Managing Editor* Alan O'Keefe; *Managing Director* Miles Stevens-Hoare. Published every four weeks. All *Doctor Who* material is © BBCtv 1996. *Doctor Who* logo © BBC Worldwide 1996. Diamond logo © BBC Worldwide Publications 1973. Daleks © Terry Nation. All other material is © Marvel Comics unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK. Newstrade distribution: Marketforce (UK) Ltd, 0171-261 5555. Subscriptions: MRM, 01858 410510. ISSN 0957-9818

Gallifrey Guardian

Michael Craze 1942-1998

Michael Craze, the actor who played First and Second Doctor companion Ben, died peacefully in hospital on 7 December following complications resulting from a tragic domestic accident.

Born in Newquay on 29 December 1942, Michael made his first foray into showbusiness as a boy soprano, playing in West End musicals like *The King and I* from the age of 12. He broke into TV and film soon after, making appearances as a juvenile in programmes such as *Armchair Theatre* and an early SF series, *Target Luna*, plus movies including a Max Bygraves vehicle, *Spare the Rod*. On leaving school, he toured the country with a number of repertory theatre companies and worked as a guest actor on TV shows including *No Hiding Place* and *Gideon's Way*.

Called to audition for a part in *Doctor Who* in 1966 – a show he was already a keen viewer of – Michael was surprised to discover that his character, aitch-dropping Able Seaman Ben Jackson, was to be a regular. Introduced in *The War Machines* alongside Anneke Wills' upmarket secretary Polly, the two consciously 'now' companions proved ideal foils for one another. The arrival of Patrick Troughton's Doctor just three stories later marked Michael's happiest times on the show: "It was just brilliant!" he told **DWM** in 1995. "You just loved to get to rehearsals and we loved working together . . ."

Ben and Polly's adventures in time and space ended in May 1967 when, at the conclusion of *The Faceless Ones*, the characters elected to remain in Swinging London on the very day they'd left – a downbeat exit which disappointed Ben's real-life alter ego. He founded a film company, Mantic, immediately afterwards; a short, *Fragment*, was exhibited at the Commonwealth Film Festival that summer, but a planned feature never emerged. Roles in *Dixon of Dock Green*, *Z Cars* and *Crossroads*, among others, kept Michael busy into the seventies, when he took over a Shepperton pub, eventually entering the hotel trade. Nonetheless, Michael continued to make occasional TV and film appearances, including BBC1's 1994 serial *The Healer*.

Many fans paid their respects to Michael, a frequent and popular convention attendee right up until last November's '35up' celebration, at the funeral service, which took place at Sunbury-on-Thames on Thursday 17 December.

A full tribute to Michael Craze will appear in ***DWM*** *275.*

MERCHANDISE NEWS Two-part thriller published in August

Golden Age for BBC Video this autumn?

BBC Video's 99% certain release of *Invasion of the Dinosaurs* this September means that Season Eleven, Jon Pertwee's last, will have been issued in its entirety.

The first instalment of this UNIT six-parter set in a Central London occupied by prehistoric monsters is the last *Doctor Who* episode to only exists in black and white. Confirmed for the following month is the reissue of its immediate precursor, *The Time Warrior* which, like all of this year's unedited re-releases, will almost certainly bear a recommended price tag of £9.99, slightly less than first-time issues. Six-part August release *The Talons of Weng-Chiang* will probably be available as a single cassette at £11.99.

On the books front, a two-part novel by *Alien Bodies* author Lawrence Miles will be released in August. The intricately interlinked *Interference 1* and *Interference 2* feature the Eighth Doctor, Sam and Fitz and the Third Doctor respectively, with the character of companion Sarah Jane Smith appearing in both parts of the narrative. Christopher Bulis' First Doctor novel *City at World's End* slips a month, therefore, and will now appear alongside a new novel co-written by *The Scarlet Empress'* Paul Magrs. In association with Jeremy Hoad, Eighth Doctor romp *The Blue Angel* again swipes its title from an old Marlene Dietrich film. October's 'past Doctor' novel is a Second Doctor, Jamie and Zoe adventure by Steve Lyons, provisionally titled *Final Solution*.

Finally, Bernice Summerfield books thus far confirmed by Virgin Publishing for 1999 release are: *The Mary-Sue Extrusion* by Dave Stone in February; *Dead Romance* by Lawrence Miles in April; and *Tears of the Oracle* by Justin Richards in June.

Collector's Heaven

DWM's monthly guide to upcoming Doctor Who merchandise

DOCTOR WHO
MORE SHORT TRIPS
A COLLECTION OF SHORT STORIES

1 February

Anthology ***Doctor Who: More Short Trips*** edited by Stephen Cole [various Doctors & companions] *BBC Books* £tba

Novel ***Doctor Who: The Taint*** by Michael Collier [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: The Wages of Sin*** by David A McIntee [Third Doctor, Liz & Jo] *BBC Books* £4.99

1 March

Video ***Doctor Who: The Keys of Marinus*** [First Doctor, Susan, Ian & Barbara] *BBC Video* £tba

Novel ***Doctor Who: Démontage*** by Justin Richards [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

DOCTOR WHO
DÉMONTAGE

Novel ***Doctor Who: Deep Blue*** by Mark Morris [Fifth Doctor, Tegan, Turlough & UNIT] *BBC Books* £4.99

5 April

Video ***Doctor Who: Revenge of the Cybermen*** [unedited] [Fourth Doctor, Sarah & Harry] BBC *Video* £9.99tbc

Novel ***Doctor Who: Revolution Man*** by Paul Leonard [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

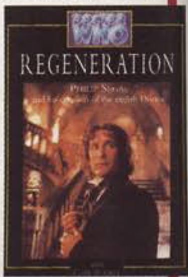
Novel ***Doctor Who: Players*** by Terrance Dicks [Sixth Doctor & Peri] *BBC Books* £4.99

3 May

Video ***Doctor Who: The Face of Evil*** [Fourth Doctor & Leela] *BBC Video* £11.99

Novel ***Doctor Who: Dominion*** by Nick Walters [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Corpse Marker*** by Chris Boucher [Fourth Doctor & Leela] *BBC Books* £4.99



13 May

Non-fiction ***Doctor Who: Regeneration*** by Gary Russell & Philip Segal *Virgin* £19.99

7 June

Video ***Doctor Who: Terror of the Zygons*** [unedited] [Fourth Doctor, Sarah & Harry] BBC *Video* £9.99tbc

Novel ***Doctor Who: Unnatural History*** by Jonathan Blum & Kate Orman [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Storm Harvest*** by Robert Perry & Mike Tucker [Seventh Doctor & Ace] *BBC Books* £4.99

5 July

Video ***Doctor Who: The Greatest Show in the Galaxy*** [Seventh Doctor & Ace] *BBC Video* £11.99

Novel ***Doctor Who: Autumn Mist*** by David A McIntee [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Divided Loyalties*** by Gary Russell [Fifth Doctor, Adric, Nyssa, Tegan & the Toymaker] *BBC Books* £4.99

2 August

Video ***Doctor Who: The Talons of Weng-Chiang*** [unedited] [Fourth Doctor & Leela] BBC *Video* £11.99tbc

Novel ***Doctor Who: Interference 1*** by Lawrence Miles [Eighth Doctor, Sam, Fitz & Sarah] *BBC Books* £4.99

Novel ***Doctor Who: Interference 2*** by Lawrence Miles [Third Doctor & Sarah] *BBC Books* £4.99

6 September

Video ***Doctor Who: Invasion of the Dinosaurs*** [tbc] [Third Doctor & Sarah] BBC *Video* £tba

Novel ***Doctor Who: The Blue Angel*** by Paul Magrs & Jeremy Hoad [Eighth Doctor] *BBC Books* £4.99

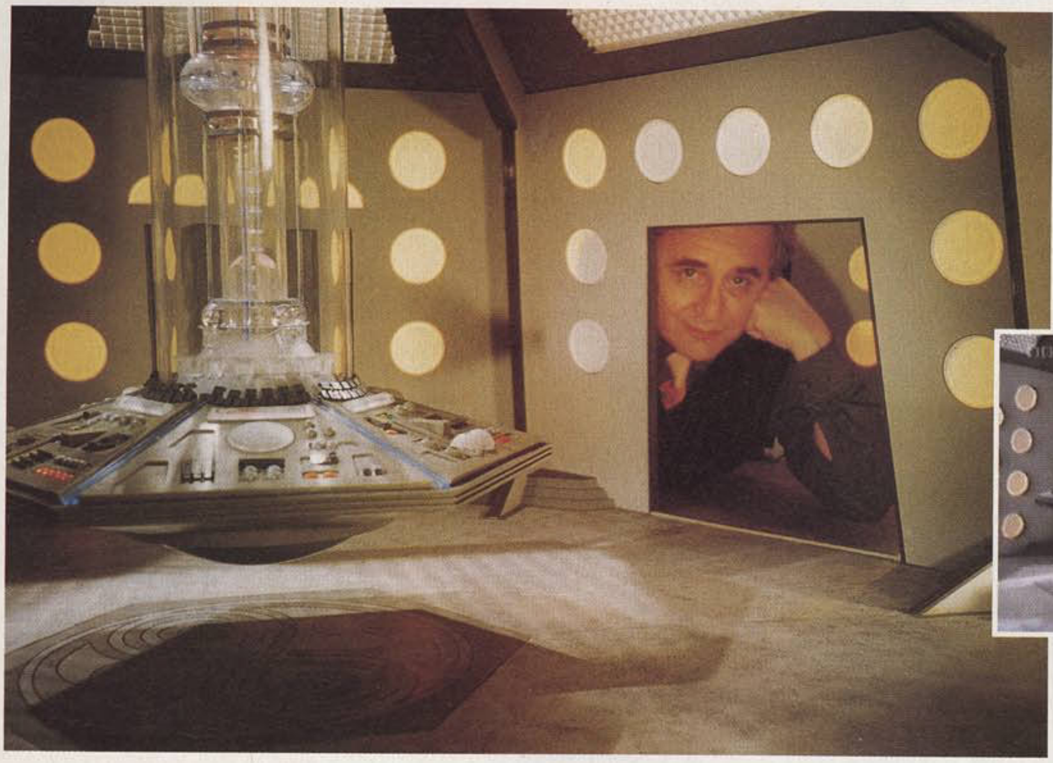
Novel ***Doctor Who: City at World's End*** by Christopher Bulis [First Doctor, Susan, Ian & Barbara] *BBC Books* £4.99

4 October

Video ***Doctor Who: The Time Warrior*** [unedited] [Third Doctor & Sarah] BBC *Video* £9.99tbc

DWM REVIEW The anniversary celebration almost *everyone* missed!

What d'you mean, you *didn't* see the *Doctor Who* week on BBC Choice?



The BBC celebrated 35 years of *Doctor Who* with a week of repeats and specially-filmed inserts shown on the digital-only channel BBC Choice from Sunday 22 November – all part of *The Take*, a regular slot on Choice which, it seems, can feature just about anything.

Those lucky enough to see the programmes were treated to the 'fans' favourite' episodes – a complete showing of *Genesis of the Daleks* over six nights plus the final episodes of other 'classic' stories, seemingly selected by referencing the recent ***DWM Awards*** poll. The first night also gave a rare airing to the series' pilot episode. Each evening's entertainment was hosted by Sylvester McCoy, and featured a title sequence consisting of the opening model shot from *The Trial of a Time Lord* Part One, with the Delia Derbyshire arrangement of the title theme dubbed over.

The first, and longest, night centred around events at the recent Panopticon '98 convention in Coventry. Clips from various events on stage were shown, including **DWM**'s Gary Gillatt entertaining the masses, Brian Blessed being VERY LOUD and very funny, plus Sylvester and companion Sophie Aldred doing their stuff. There were fan 'video diaries' from Rob Fairclough and Mike Kenwood – who seemed to spend most of the convention pontificating over a pint – and later Ness Bishop, editor of Bath-based fanzine *Skaro*. The cameras also visited the autograph queues and the room where one could have one's picture taken alongside that splendid chap Nick Courtney, among others.

The following five evenings were again introduced by Sylvester, ostensibly from inside a new TARDIS console room. Despite the fact that the interior was a model (a superb piece of craftsmanship by SFX genius Mike Tucker) the effect was utterly convincing – 'the Doctor' was *there*. Filmed inserts between the episodes included repeats of material first shown at the time of the 30th anniversary, ahead of BBC1's re-screenings of *Planet of the Daleks* (a segment on Police Boxes and the *Doctor Who Antique Roadshow*), further interviews with the irrepressibly enthusiastic Brian Blessed and very laid-back chats between Sophie and Sylvester. Of particular interest was a feature on the recolourisation of *The Dæmons*, with Steve Roberts and Ralph Montagu explaining the techniques they used to restore the Pertwee era favourite. The only trouble with these inserts was that you had to have a widescreen telly to enjoy them properly, else the captions would be cut off on the sides of the picture!

Overall, there were clear signs that the celbration was made on a very tight budget – the re-hashing of old material and the abandonment of early plans such as specially-commissioned artwork to introduce the episodes, for example. However, it was obviously made with a great deal of love and attention by all concerned. If you did miss it, you didn't miss out – it's likely that much of the material will be shown again one day.

Oh, and that Pauline Quirke didn't turn up *once*.

Peter Ware

Win arms and legs and everything!

DOCTOR WHO
BBC
NIGHTMARE OF EDEN
STARRING TOM BAKER

BBC Video unleashed 1979 four-parter *Nightmare of Eden* upon *Doctor Who*'s purchasing public earlier this month – and you can win one of ten copies in this issue's competition!

Described as "addictive" by *Shelf Life*'s Dave Owen, the story, in which Tom Baker's Doctor faces both interstellar drug smugglers and the carnivorous contents of an alien zoo amid the chaos of a cosmic traffic accident, was featured in last issue's *DWM Archive* – and if you'd like a free copy, you'll have to furnish us with the answer to the following poser: who or what are Zil, Brus, Darp, Gidi, Lvan, Ranx and Vij?

Scratch your answer on the back of a postcard or stuck-down envelope marked THEY'RE ALL NAMES OF PLANETS ON TRYST'S CET MACHINE, ACTUALLY and send it to the editorial address at the foot of page 3 by 10 March. First ten correct answers out of the postbag on that date win.

It's been some 33 years since they were cooped up in a cage on the planet Mechanus – but time flies when you're having fun, and both **William Russell** and **Peter Purves** have enjoyed great success since being sidekicks to the First Doctor. **Peter Griffiths** brings the likely lads back together. Photos by **John Moore**.

Flights through ETERNITY

Turning the corner from Long Acre into St Martin's Lane, London WC2, I'm lost in thought, turning over the day's agenda in my mind. Interview for **DWM**, Browns, 12pm – nothing even slightly unusual there. I'm meeting a new photographer, John Moore, but he comes highly recommended, so I doubt there'll be any problems. So why does today's lunch feel out of the ordinary, a little . . . special?

I suspect it's because *Doctor Who's* 35th anniversary year is drawing to a close, and I'm dining with two people who were integrally involved in the formative years of the best fantasy programme in the world. They worked together on just two episodes, but between them they spanned almost the entirety of William Hartnell's three-year tenure as the First Doctor. One blazed a trail, the other consolidated it. I've met William Russell – actual name Russell Enoch – before. Earlier this year, we spent a charming afternoon wandering around Primrose Hill, chatting sometimes about *Doctor Who*, more often about the history of the area. He is, simply, a gentleman, always happy to reminisce about his role as science master Ian Chesterton. Peter Purves, on the other hand, is an unknown quantity to me. I've watched him recently in *The Ark*, and know that he excelled as space pilot Steven Taylor – and he was a riot on stage at last October's Panopticon. He's fresh from a week-long publicity drive to mark the 40th anniversary of another British institution with which he is associated, *Blue Peter*. We appear to be swamped with anniversaries at the moment . . .

My mind consumed with such thoughts, I walk three steps past the man I've just overtaken before realising it is Peter Purves. I turn back, noting that he looks slightly uncomfortable when I catch his eye, and introduce myself. "Oh, Peter, hello!" he says, clasping my hand. "Sorry, I thought maybe you were a punter coming over. I tend to ignore it when I'm recognised, though I always respond if people come up to me.". We walk on. "There was a woman in a shop the other day who came up to my wife, with me standing right there, and said, 'Is he, you know . . ?' It was like I wasn't there. At one time I couldn't go anywhere."

We've covered the remaining hundred metres to Browns, and are shown to our window table. Peter talks with great ease all the while: about the celebrations for *Blue Peter*, the restaurant, enjoying **DWM**'s recent interview with Nerys Hughes and Simon Rouse, and his new Channel 5 daytime 'lifestyle gameshow', *Pets Go Public*. Not that he gabbles, ever – he's simply expert at making conversation.

We're joined from the bar by John, camera in hand. We're all three introduced now, and spend ten or 15 minutes chatting. I'm a little concerned that Russell hasn't turned up, but just after I've left a message at his home, we see him walk by our window. He enters and comes straight across, exchanging a handshake and warm welcomes with Peter. It's not actually stated, but I don't think our interviewees have seen each other in the 33 years since *The Planet of Decision* was recorded at Riverside Studios.

Just as I'm about to start the *Doctor Who* ball rolling, Peter does it for me, expertly zeroing in on what my first question would have been, and setting the scene . . .

Dodo (Jackie Lane), the Doctor (William Hartnell) and Steven (Peter Purves) in a jungle with a steel sky . . . *The Ark*

Peter It's only the second convention I've ever been to, and it will be at least four years before I do another one. Do you go to them?
Russell I've been to one or two. When I was on tour in the States, I went to one in Chicago. I don't know whether to recommend it or not, I'm afraid. It's a bit like being on ship – you can't escape! They give you a wake-up call at 5:45 in the morning [adopts bouncy American tones]: "Hiii, this is Aaaaa-my!"
Peter I think conventions are fine as long as you ration them. I was greeted with tumultuous applause this last time, not because I'm a great actor, but because of the rarity of my appearances. It's still flattering. Having said that, I honestly can't understand being so fixated on something like *Doctor Who* – it's alien to me. The only thing I'm mildly fanatical about is Tottenham Hotspur football club.

> **"I used to bait old Bill Hartnell mercilessly – I liked to get his dander up!" Peter**

Peter After the recording of the episode of *The Chase* where I played the hillbilly [Morton Dill], Verity Lambert, the producer, and [story editor] Dennis Spooner came up to me. Dennis had stopped being story editor by that point – Donald Tosh was already there – but he had written the next serial. They both said, "That was smashing. Would you join us down the pub?" There they explained to me that you, Russell, were leaving in three weeks, and they wondered if I'd be interested in taking over? You could have knocked me over with a feather. I went in and saw them in the office the next day, and came away with a job. You'd been in it for something like 80 episodes, hadn't you?
Russell It was exactly a year and a half of episodes. Jackie [Hill, playing Barbara] and I had talked it over, and both decided to leave together. We actually went on tour with a play, *Separate Tables*. Towards the end of *The Chase*, I certainly knew that you were going to take over. Verity told me, once you'd said yes, and we overlapped by just that last episode, where you came in as Steven.
Peter You and Jackie were very friendly to me, which made a difference. I know that I'd worked with Jackie's husband, Alvin Rakoff, playing the lead in a play that he directed about a year beforehand.
Russell Yes, Alvin recently emerged again but, alas, wasn't very successful. Do you know the Anthony Powell novels, *A Dance to the Music of Time*? He produced those for television [Channel 4], and I really thought he did them superbly.
Peter Yeah, superb director, too. You know, I'd never seen the two episodes where we overlapped on *Doctor Who*. It was an absolute treat for me to go to a convention the other week and see them – I wasn't very awful in either of them!
Russell You were quite pleased with yourself, were you? I remember those scenes on the Empire State Building well.

FUJI RHP
RHP 229
5
5A
6
6A
7
7A
8
9
9A

Steven, Nicholas Muss (David Weston), Anne Chaplet (Annette Robertson) and Gaston Levis, Viscount of Lerans (Eric Thompson) share a spot of the old *vin rouge*. *The Massacre of St. Bartholomew's Eve*

BBC [1] BBC Video [2]

Russell Now that's something to be embarrassed about, Peter!

The ice has been broken. We place our orders for lunch, and I reflect that everyone seems relaxed and happy to be here. Peter is undoubtedly the more talkative of our two subjects – his many years of presenting experience mean that he knows exactly what's required in an interview situation, and never leaves a lull in the conversation lulling for long. To wit . . .

Peter It's strange. Three weeks after I played this hillbilly, I was a regular in *Doctor Who* as a totally different character. I managed to grow a beard in the time, just. I should think that's almost a unique experience, to change characters so quickly.
Russell It happened on *Coronation Street*. Barbara Knox became Rita after one episode where she was someone else. She was ready to give up, having been in rep for 18 years and put her daughter through law school, and she didn't want to do any more. Her daughter said, "Go on, do just this one thing," and she was such a success in this tiny part that she became Rita within a few weeks.
Peter I was lucky with Steven, I think, because the two characters looked very different. I enjoyed doing *Doctor Who*, I really did. I was just disappointed with my character.
Russell Why was that, Peter?
Peter I didn't like him. Except on a couple of occasions, Steven was rather dull. Let me tell you the story. The only person who knew that you and Jackie were leaving was Dennis Spooner, who wrote the first full serial in which I appeared [*The Time Meddler*]. It was a nice bit of historical nonsense, and the character had something to do. He was argumentative, being an experienced space pilot, which was a fairly new thing for the Doctor. Sadly, that character never appeared again after that story. I went to the read-through for the next serial, *Galaxy 4*, and there was a great row. I said, "There's nothing to play – the guy's so wet!" The original script had been written for you and Jackie, and the crux of the story was that Jackie had been captured by these female Drahvins. I had to be captured by these pretty birds instead, and it was ridiculous. Now, if we could have seen the script from the point of view that they were four pretty ladies and I *wanted* to be captured . . !
Russell I know Bill was very pleased by the fact that you were joining, and it made our departure easier. He was very upset at the time, but it helped that he liked you.
Peter That's true. I never had a cross word with him.
Russell Neither did I.
Peter Bill was furious when I went, too. I think he might have caused a bit of a rumpus over it, which wouldn't have helped his cause. He was a bit like a child, in that he needed a security blanket, and that was provided by the people around him who he trusted. He often felt there were conspiracies, but he knew I wouldn't do him down. You should read the biography by his grand-daughter, Jessica Carney. Very interesting.
Russell Yes, I know it. I talked to her when she was writing it.
Peter It's not very kind, but it's honest. There's a lot of sadness in there, and it's illuminating. I think Bill actually had a touch of megalomania about him on *Doctor Who* – he thought he was bigger than the show. At the end, when he left, he was beginning to lose it. He was ill, but he was still trying to be the boss man.
Russell He wanted to stay, didn't he?
Peter I think he did. There was no mention of Bill leaving when I left, which was only a little bit before, but there were a lot of dissatisfied people around. I'm told I've got a short fuse, but Bill used to bring the short fuse out in an awful lot of other people.

Many interviews have detailed the difficulties of working with the ailing Hartnell, but both Russell and Peter obviously regard him with great affection. How different was he with those he liked and trusted?

Peter He was crotchety with everybody else, and certainly with directors, but I found him a joy to work with. He was very friendly to me, quirky and amusing, though you can't pretend he wasn't a difficult man. There were things he said which made me laugh, which other people might have reacted badly to. He used to take me over to Bertorelli's and feed me lunch – he taught me how to eat raw steaks, as opposed to crucified ones. Bill got me into a lot of gourmet things, actually – I had my first steak tartare thanks to him. He'd take me and my wife out at least once a fortnight. We'd meet at the pub, or

he'd come back to our place for a meal.
Russell We socialised a little as well, you always do during rehearsals. The canteen was so awful that [the regulars] started to bring our own lunches in, and eat them in one of our dressing rooms. We'd see each other in the evenings sometimes, too. It was nice.
Peter I remember one time Bill was sitting in my living room, in a flat in Cornwall Gardens. Kenneth Tynan had just said the f-word on television, on a late-night show, and there was uproar throughout the country.
Russell Yes, I remember that very well!
Peter I used to bait old Bill mercilessly – I used to like to get his dander up! I said, "What about Ken Tynan the other night?" "Disgusting!" said Bill. "And on television! You wouldn't come into someone's living room and use f**king language like that!" I nearly fell off the sofa. He was a man of contradictions, was Bill.

Doctor Who, *it could be said, was a contradictory series. One week, Ian or Steven would find themselves caught up in the French Revolution or the St Bartholomew's Day massacre, the next they'd be battling Zarbi or Monoids in the distant future. Was variety the spice of life for their alter egos?*

Peter I hated all of the mechanical and alien shows. They were so boring. As far as the alien beings were concerned, I thought they were naff.

Call the men in white coats! Ian (William Russell) and the Doctor on the surface of craggy planet Vortis – or is it Riverside 1? *The Web Planet*

I loved doing the historical episodes, though. There was a bit of money spent on them – not a lot, but enough – and they were beautifully costumed. *The Massacre of St Bartholomew's Eve* was a great set of episodes.
Russell We had *Marco Polo*, which was wonderful – I think they spent quite a bit on it. But you should have seen the first story we did! It was set in the Stone Age, and we had Jeremy Kemp and Derek Newark running around going "Uggh! Agghh!" We all fell about and thought we'd be out of work again and back in the dole queue in six weeks! Then the Daleks came along, designed by Raymond [Cusick]. All Terry Nation did was write down –
Peter D-A-L-E-K! He didn't even describe them, did he?
Russell I don't think so. When the Daleks first appeared, they did so without their heads. When they eventually put the tops on for filming, we all laughed. They looked so unbelievable.
Peter Peter Hawkins' voice helped. That made them into real creatures. I remember watching the first Dalek episode. It was tremendous, and I really wanted to see the next episode. I also remember the Dalek invasion, where they came up out of the Thames.
Russell Did you ever have to open a Dalek? I did. This horrible thing came out, and they wouldn't let it be shown on the screen.

13
13A
14
14A
15
15A
16
16A
17
17A

Ian and Barbara (Jacqueline Hill) on the trail of the notorious Shoreditch Dummy Killer. *100,000 BC*

BBC (1) BBC Video (2)

"You should have seen the first story! We all thought we'd be back on the dole in six weeks!" Russell

Peter I loved watching them, but I actually hated working with the Daleks. They were a bore in the studio, and so unscary. The big Christmas 12-parter we did, *The Daleks' Master Plan*, was tosh. It was like four stories cobbled together, with a jokey Christmas episode in the middle. Nick Courtney was in it, and Adrienne Hill [playing Katarina] too. She disappeared after four episodes, which was a surprise for all of us. None of us knew she was going. Maureen O'Brien [Vicki] was just written out too. We came back from the summer break, got our new scripts, and Maureen discovered in episode four she was out.
Russell That's very strange.
Peter It was very, very nasty. I don't think they did things like that very well at the time. I didn't go voluntarily, either. [Producer] Innes Lloyd was a very nice man, but he just came up and said, "Peter, I've got to talk to you. We're not going to be renewing your contract." He explained they were going to be making more regular changes with the companions, but this was still only a couple of weeks before I received my last script.

Our lunch arrives, and conversation drifts away from 'work'. With the bulk of the meal under our belts, I suggest that, while the regulars were sometimes given short shrift in Doctor Who's *early days, and the series' resource and budget limitations are near-legendary, it still managed to attract a high standard of guest artist, and deliver the goods.*

Peter Certainly when I joined the series, it was already established as something you wanted to do. I believe people's agents rang and said, "Any chance of a part in *Doctor Who?*"
Russell The series always had marvellous guest stars. I think it began with George Coulouris in *The Keys of Marinus*. That was quite big casting in those days. He was one of Orson Welles' original Mercury players, part of *Citizen Kane* and all those classics. Julian Glover was our Richard the Lionheart, too.
Peter God, Julian Glover was always in *Doctor Who*. They must have wheeled him out every couple of weeks! Surprisingly, he never did one of my episodes, but we got Barrie Ingham instead [in *The Myth Makers*]. Michael Leeston-Smith directed that one, and he used to turn up in his riding boots, crop and cowboy hat, because he was off with his polo ponies after he'd finished rehearsing! We had a lot of faces that you recognised, people you regularly saw in *Court Martial*, *Red Cap* and *Z Cars*, all those sorts of things – Leonard Sachs, and Eric Thompson, Emma Thompson's father. We also had Jean Marsh with us for a time.
Russell Oh Jean, yes. She was on the crusading episodes with us. I go back a long way with Jean.
Peter She was married to Jon Pertwee at one time. I used to know Jon. He had a wonderful villa in Ibiza, in which I spent many a happy hour. I used to make films for his son, Sean. Jean, Maureen, Jackie [Lane, playing Dodo], they were all so different, and gave very different performances. Maureen was more kind-of ethereal, whereas Jackie was a more down-to-earth person and performer. I don't think Maureen would have played the Celestial Toymaker games as well as Jackie, and I don't think Jackie could have pulled off Cressida in *The Myth Makers* as well. It's horses for courses. Smashing girls though, all of them.
Russell You mentioned budget limitations earlier. When Sydney [Newman, then the BBC's Head of Drama] first came in and told Verity to

do *Doctor Who*, there was a very uneasy feeling in the BBC. The Corporation was run like a gentleman's club, which was what Verity and Sydney were upsetting. There was quite a lot of trouble.

Peter Well, Verity would have fought her corner. She's a very strong lady, and that's why she's been so successful. *Doctor Who* also worked because some of the best directors at the BBC cut their teeth on it – Waris Hussein, Paddy Russell, Richard Martin, Douglas Camfield . . .

Russell Christopher Barry. Gradually, things did improve for us. When we started out, we rehearsed in a boys' club in Hanger Lane, and shot in Lime Grove. We eventually went to Riverside Studios to shoot. Where did you end up shooting?

Peter Riverside and Lime Grove, same as you. I think we did two stories at Television Centre, which was very nice – we did *The Daleks' Master Plan* in Studio 1, which was quite exciting, because it was the king of studios. When I first joined we were certainly at Riverside, because I got the part in the pub over the road. The main problem was that the studio had a very low ceiling, and consequently the lighting was very harsh. We were in Lime Grove, mostly.

Russell In Studio D, a very small studio indeed. They had to stop all the time when we filmed there, which they got very angry about because it was so expensive. Editing was such a complicated business. The biggest stop which I can remember was when we entered the TARDIS, in the first episode.

Peter They'd got so slick with it by the time they got to my episodes that we only ever stopped tape for a special effect to go in, such as the arrival or departure of the TARDIS. You'd see these mole-cranes coming down the studio very, very quickly because the camera had just cut away, and they needed to be in position to do a tracking shot. When you see these old episodes again, you realise that you rarely got a wide shot. Billy Hartnell knew that, and a lot of his quirky little movements were devised for television, because he knew it was a small screen. He told me, "There's no point in doing a gesture down here, because the camera's not going to see it."

Russell He said exactly the same thing to me! "Don't point way off there!" he said. "Point with your finger, like this."

Peter He gave us the same lessons – Billy's Tips for Television. He was the guy when it came to being the Doctor. However good or bad he was, he *was* the Doctor.

Russell Did Bill ever tell you about winning the BAFTA awards?

Peter Bill? No. Was it for *Doctor Who*?

Russell No, *The Way Ahead*. He played the sergeant, wonderfully. He told me, "I got the award, and then I didn't work for 14 f**king months! Don't accept any awards!"

Peter I think Sylvester [McCoy] has come closest to Bill, out of all of those who followed. My son is now a first assistant director in drama at the Beeb, but back when he was an assistant floor manager, he worked on *Doctor Who* with Sylvester and Sophie Aldred. Unfortunately it was a rather naff series with the Brigadier in it [*Battlefield*] – nothing to do with Nick, but I used to find having this regular army loony annoying. Matthew used to come to the studios when I was doing *Blue Peter*, so he's sat next to the vision mixer since he was a little lad.

Russell *Blue Peter*, of course. It's just had an anniversary . . . 40th? Good heavens!

Peter It started in 1958, and I joined in 1967.

Russell I have a question for you, Peter. I once auditioned for a presenter's slot – it wasn't on *Blue Peter* – and I was dreadful, really dreadful. I'm not just flattering you, but I do think you did it so well, with such ease. As an actor, how did you do it?

Peter Well, that's the problem. Johnny Noakes was an actor too, and he handled it differently from me. As an actor, you always have something to hide behind, but as soon as you start presenting, you're exposing yourself. I found that really uncomfortable for a couple of years. John Noakes, he invented the character who you see on the box. John is not like him – he's more intelligent, more serious, whereas he plays the fool on television. I see some television presenters now who have no technique to fall back on when things go wrong. They flounder, and it's a mess.

As luck would have it, the fuss which led to presenter Richard Bacon's departure from Blue Peter *took place the day after this interview was conducted. I'm sure Peter would have had some interesting comments on the subject, but there you go. We nevertheless talk about 'fame', and what it's like to be in the public eye – something which both Russell and Peter are familiar with.*

> **"Doctor Who stopped my acting career stone dead. I was on the point of giving the business up!" Peter**

29
FUJI RHP
30
32
29
29A
30A
31A
32
32A

BBC (2) BBC Video (1)

Steven and Vicki (Maureen O'Brien), coming up smelling of roses in *The Time Meddler*

Peter On *Doctor Who*, you were working on one of the top shows, with one of the top broadcasting producers in the world. The money was lousy, but it always has been at the BBC. You couldn't think anything else but, "I've made it." That's what I thought. I hadn't, because when I came out of it I didn't work for a year. It was 18 months before I got *Blue Peter*.

Russell I honestly don't think I had much awareness of popularity on *Doctor Who*. I was much more aware of it when I did *Coronation Street* many years later, around 1992.

33
FUJI RHP
34
RHP-229
35
36
33A
34A
35A
36A

Arbitan (George Coulouris) reveals to Ian his crisis of Conscience . . . *The Keys of Marinus*

> **"You wanted all the time to fulfil the potential of Doctor Who, but never really could" Russell**

Peter But, Russ, you were a star already when you did *Doctor Who*. You'd done *Sir Lancelot*, and you were a major television 'face'. I think you were probably better known than Billy Hartnell.

Russell You may be right.

Peter I was on the point of giving up the business after *Doctor Who*. It stopped my career stone dead. I was on the dole for a bit, I drove trucks for a bit, delivering cars around the country. I worked in a laundry. The best thing I did was drive a sound van for a film unit, which led to me being co-opted as a boom operator. I was able to pay the bills, but only just. I eventually started on *Blue Peter*, and I haven't been an actor since. You get typecast as yourself.

Russell But Peter, don't you think that you have to follow your star? It's people who don't do that who are left behind. When the opportunities come, you have to take them.

Peter Absolutely, and that's why the only time I'm ever nostalgic is when I'm interviewed. That's why you get me talking off the top of my head in situations like this, without any forethought. The *Blue Peter* anniversary thing has been very nice, and the publicity surrounding it has been very generous and kind, but actually that's just famous for being famous. I'm not interested in that.

Peter has a meeting at 3:30pm, and Russell has to away to pick up his son from school. It's been a very pleasant couple of hours, and I've very much enjoyed meeting Peter, and renewing the acquaintance with Russell. As the four of us wander towards Trafalgar Square, I do have a final question for two of Doctor Who*'s earliest stars. For them personally, what's the 'thing' about having been in the series?*

Peter Well, my ideas on the scripts are well known. They could have been better for my character, but it probably wouldn't have improved the series any. It was still a pleasurable job to do. For me, the regularity of it was the most important thing. *Doctor Who* was the first time I'd been in regular work since I was in rep. There was something about that time in general, something simple. You might not have been promiscuous, for example, but at least there was the opportunity to enjoy yourself without thinking about it.

Russell You wanted all the time to fulfil the potential of *Doctor Who* as an idea and never really could, but there was the pleasure of working with people who were good at what they did. The series continued the adventurous sort of characters that I'd been playing, though I broadened my horizons by doing theatre and less active, more thoughtful roles. What I've always looked to do is 'follow on'.

Peter I've learned that I'm a very lucky man, working for 40 years in the business. I believe that I'm good enough to be doing it, but there's a huge amount of luck involved too. I've been lucky enough to play an important role in two iconic series. **DWM**

The life & times of Jackie Jenkins

Jackie discovers that jealousy is not only a green monster, it has one eye and indeterminate sexual characteristics – and curses Peladon when she learns that Nigel has enticed Patrick astray . . .

Tuesday

9.20pm In a relationship approaching its 12th month, I'd mistakenly come to expect a certain fidelity, the solidity of which, it appeared, had singularly failed to anticipate that most obvious of challenges – the emergence of a rival.

"Jackie, you haven't got the *Third Doctor Handbook*."

"I haven't got the *Seventh* either. Why?"

Unexpectedly, Patrick had taken to a study of my bookcase. "Shall we buy the *Third*?"

"We? And you see us ready for such commitment? What if we split up? Whose will it be?"

"I'm not planning on breaking up. Are you?"

"No, but it's a significant step." I told him about Gideon, an ex who, having divided the cost of a Pretenders album, moved up a maths group, drew four Venn diagrams with Becky Williamson and left me with the poster and sleeve notes. "Those scars never heal."

"I just thought it looked . . . No matter." The near *Television Companion* provided an ample spine on which male fingers drummed a nervous rhythm.

"'Looked'? You've seen one?"

"Er . . . In a shop. Yes, a shop."

"Which?"

"Armston's."

"The newsagent's? Armston's? The only *Doctor Who* books they have are two copies of Michael Holt's *Quiz Book of Space*, and they've had those since 1984."

"Somewhere else, then." A confession hung in the air.

"Clearly," I clipped, my tone as cold as Nyder. "Where?"

"It was at –"

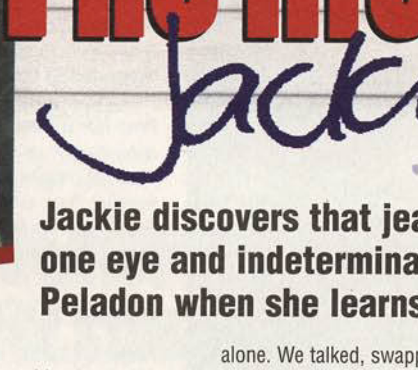
"Excuse me? 'At'? Not 'in', but 'at'?"

"Now Jackie, I don't want you to get the wrong idea." Speaking like some cheesy TV trenchcoat detective, Patrick circled the room. "It was Sunday. You thought you were getting a cold, thought it best you stayed in, confined to the sofa, wrapped in blankets. I respect that. But I was at a loose end and the streets were quiet. I was bored, real bored. Eventually I found myself opposite The Moon and Mushroom. It looked warm, homely, inviting. With no more intention than of having a half and a packet of Cheezums, I popped in and . . ."

"And?"

". . . saw Nigel. He was sat in the far corner, alone. We talked, swapped stories, laughed, yes, even joked a little. It was Quiz Night and with a team of two we scraped into third place with a question concerning singer Rita Coolidge. When I first sat there I was only being friendly, I swear, but by the time we'd deduced how many years BC the Raquel Welch film was, we'd both, I admit, enjoyed more than a couple of pints. It was after the last of these that Nigel made his suggestion that we go back to his place."

"And you were tempted?"



Hurry while stocks last!

"You know what it's like. It was getting late, we'd had a few drinks, his CD was playing, the music was low and so was the lighting. He offered me a coffee and things, well, just sort of happened. Before I knew it he'd slipped on a Jon."

"You watched *Who* with Nigel?"

"We only did it the once."

Like a cheap, chocolate Easter egg, I felt as if I'd been hollowed out. "It doesn't matter how many times you did it, you did it. You haven't bothered with it for months – you're always too tired, you said, yet as soon as my back's turned you're at it with someone else. Is it me?"

"No."

"Then why, last time we did it, did you fall asleep six minutes in?"

"It was black and white, there was too much talking."

"Well, tough. There can't be explosions all the time."

"It wasn't very long."

"Oh, please! I'm not interested in its length, or what it was. What was it?"

"*The Curse of Peladon*."

"Did he force you?" I asked. "You could've said no. You could've refused him."

"He was very persuasive. He was in the mood for something different and asked if I fancied it. He told me things, of the way it was done. He had pictures. I admit, I was curious. But Jackie, we can still watch it together, this evening, you and I. It'll be like it was – better, even, now that I know about the Galactic Federation, Hepesh and the mineral trisilicate."

"Spare me the details! Have you thought how that would make me feel, to know that what you're doing with me you were doing with him only 48 hours earlier – the two of you, shoulder to shoulder, together in the half-light, humming the theme tune, sharing the in-jokes? I thought you liked your *Who* with me, and Tom-style."

"Yes, yes I do." Brazenly he scanned the novelisations – Pertwee's. "But having Nigel loan me the *Third Doctor Handbook* . . . I have to say, it questions one's loyalties."

"Look, who's who with the *Who* and with who?"

"Who's who with the what?"

"You've got to prefer one *Who* over the other. Now, whose *Who* is it? My Tom or his Jon? It's your call." Patrick asked me not to make him choose, hoping I'd settle for him liking one as much as the other. I said that was impossible, that it had never been done in the past and it would never be achieved in the future. Radical viewpoints like that could rip fandom apart. What made him so special? "Tell me just one thing. Was it more fun with him?"

"It was . . . different."

"In what way 'different'? Did you do it episode-by-episode with breaks in between, or did you go the whole way without stopping?"

"It was quicker, more exciting. He fast-forwards through the notices about picture quality and even some of the closing credits, whereas you let it run. With Nigel, the beginning stuff wasn't important. We even chatted during the action and it didn't seem to matter."

"So you're saying you're bored with the way I do it?"

"Not bored, just a bit tired of going through the motions."

"Are you planning on seeing him again?"

"I don't know."

"But you'd like to," I said. Then, matter-of-factly: "You could go wild, pick a Colin, a Doctor you've never asked for – *Vengeance on Varos*, perhaps . . ."

"Ah . . . Is that the one set in a labyrinth of traps and deadly games where torture is televised to the populace as means of entertainment?"

"Possibly . . ."

"You see, when I said we only did it the once," he paused, "I was referring to the evening."

IN THE
E GAR
E REAR
LFPENNY
& DARTS
ITHIN
QUIZ NIGHT
AT THE
MOON & MUSHROOM
EVERY SUNDAY
AT 8:00pm
£2.00
(INCLUDING HOT SUPPER)

Is there a meat Raffle, too?

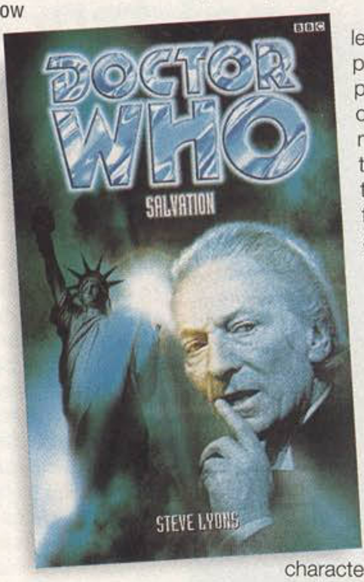
Shelf Life

in which **Dave Owen** finds Salvation

and demonstrates his own Perfect Timing

DOCTOR WHO: SALVATION

Novel BBC Books **Author** Steve Lyons **Featuring** The First Doctor, Steven & Dodo **RRP** £4.99 **ISBN** 0 563 55566 1 **Available** Now



A very long time ago indeed, your reviewer utterly revered the era of the First Doctor, despite never having actually seen a single William Hartnell episode – all thanks to the magnetism of the three first ever *Doctor Who* novels. Having absorbed and mostly enjoyed what there is of the televised First Doctor, it is comforting to return to that period in print, and allow it to acquire a grace and a dignity which were rather eroded by the realities of sixties as-live television production. Perhaps significantly, there have been very few poor First Doctor novels, and Steve Lyons here maintains the standard of his previous *The Witch Hunters*.

Salvation's agenda is to flesh out the characters of Steven and Dodo

Steve's agenda must have been to flesh out the characters of Steven Taylor and Dodo Chaplet beyond the bare bones given on television. He starts well by providing Dodo with an introduction which incorporates her first televised appearance, blundering into the TARDIS in the closing moments of *Bell of Doom*, the final episode of the story referred to on this book's jacket as *The Massacre*. Explaining away her schizophrenic dialect is a mere bonus in a book which has done more than the previous sum of televised stories and follow-on novels to make me feel like I know the character.

Similarly, Steven is given a background and motivation which explains perfectly not only his actions in this book, but his otherwise apparently rash decision to leave the Doctor and look after the Savages and the Elders a few stories later. Neither character is deepened just for the sake of it – this is a novel which embodies the proverb 'Be careful what you ask for, you may get it', since it concerns the arrival on Earth of beings known as Gods who possess supernatural abilities which enable them to be whatever those around them want them to be. This is a very intelligent choice of alien visitor for a writer to drop into New York City in 1965, since rather than overwhelming the rich and diverse culture present, the Gods serve as a mirror to it.

Illustration of life at ground level is provided by the italicised prefaces to each chapter which provide fragments of newsprint or excerpts from subsequent memoirs to frame and contextualise what follows. Later there are even direct vox pops from various New Yorkers about the arrival of the Gods. The whole thing reminds me equally of Alan Moore and Dave Gibbons' wonderful *Watchmen* graphic novel, about fifties superheroes coming out of retirement, and George RR Martin's *Wildcards* series of anthologies, concerning the apotheosis of many ordinary New Yorkers.

Salvation is peopled by characters who are instantly recognisable – the girl reporter and her cub photographer, the cigar-chomping General, the FBI flying saucer investigator, the slimy entrepreneur – so that the scene is set by archetype. It is entirely appropriate that *Salvation* should be populated with familiar figures, since they offset perfectly the ambiguous nature of the Gods themselves. Unlike the messiahs who returned in last month's *Where Angels Fear*, these Gods are not established deities but rather ordinary-sounding beings who appear before their public in one of New York's parks rather like The Beatles, just down the road at Shea Stadium.

This novel is easy to enjoy – I slipped through the 274 pages effortlessly – by being once again a straightforward idea told well, with development and description rationed out so that the second half is just as interesting as the first. A Hartnell story set in present-day New York without resorting to satire is utterly unimaginable, but by keeping the setting contemporary with the programme's era, Steve retains the First Doctor's integrity.

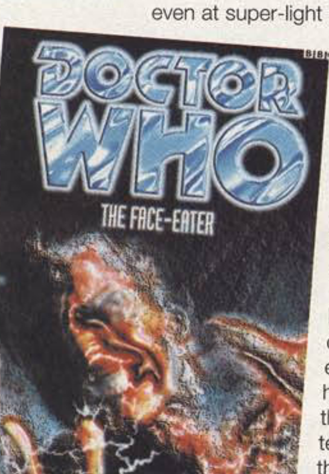
It's perhaps a pity that BBC Worldwide has so narrowly missed the opportunity to cross-promote *Salvation* with the video release of *The Ark*, or even an audio release of *The Massacre of St Bartholomew's Eve*. And with that being the only possible criticism, I'll pray for more where this came from.

DOCTOR WHO: THE FACE EATER

Novel BBC Books **Author** Simon Messingham **Featuring** The Eighth Doctor & Sam **RRP** £4.99 **ISBN** 0 563 55566 1 **Available** Now

Doctor Who has often avoided being 'cowboys in space' or 'cops and robbers in space', transcending other fantasy series' lazy method of telling traditional stories but with more fantastic settings and props. Nevertheless, through the programme's sheer longevity, the marvellous can become unremarkable – space or time travel, contact with alien species or psychic powers are all rather less fantastic in *Doctor Who* than they might be when encountered either in mainstream storytelling or real life.

Thus, it's admirable that Simon Messingham manages to infuse a real sense of wonder into his description of the first settlers from Earth arriving at another solar system, Proxima Centauri, a few hundred years hence. Rather than the kind of breakneck planet-hopping which has in the past made it feel as though Skaro is no further from Draconia than Southampton is from Dudley, it takes months, even at super-light speeds, for a message to reach distant Earth. The colony, a concrete monstrosity erected hastily beneath the Proximan mountains, is immediately made atmospheric, perhaps through Simon's avoidance of frontier world clichés like casinos, spaceports or Jason Kane.

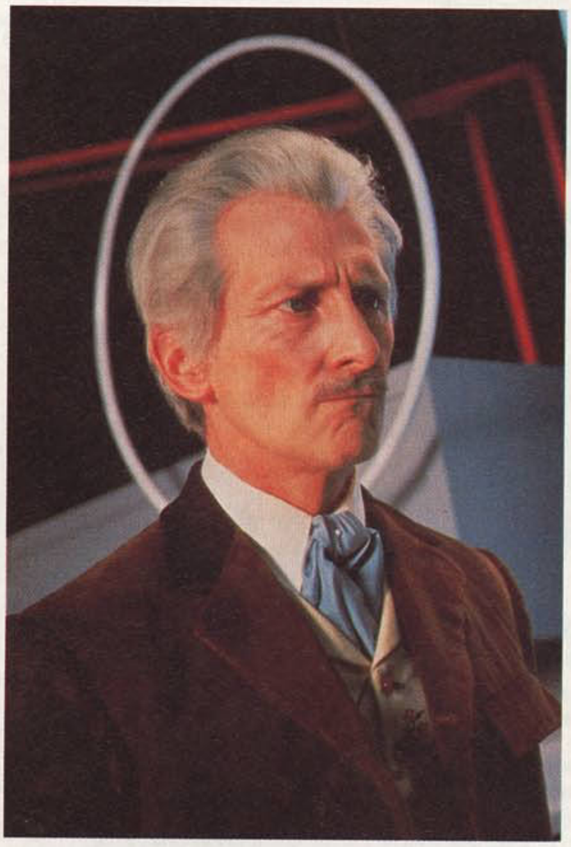


Having set the scene brilliantly, the players are introduced one at a time, often each with a chapter to him or herself – such as Ben Fuller, the colony's investigator. This technique brings in not just the key characters, but little people whose experiences set the scene, just as Malcolm Hulke and Gary Russell have done to such great effect. By the time I had been introduced to the colony's paranoid mayoress, Helen Percival, incompetently running this troubled town at the foot of the mountains, I was starting to suspect that the author might just share my love of *South Park*.

The Doctor and Sam make a relatively late appearance around page 40, although I would have welcomed a delay of a few hundred more pages. After 18 months the literary Eighth Doctor is still all veneer. Perhaps it's because he's been moulded by a committee of writers who all enjoy disparate periods of the series' history that he comes across as a generic Doctor-for-all-seasons at times. There is none of the unique depth which allowed his predecessor to become still more fascinating as his adventures spanned the pages, and I am at a loss to suggest what might give him more bite. His companion can be imagined as a breakfast television presenter doing a lively OB from a more hazardous spot every month, and as she conquers her frailties she becomes progressively less interesting. There is a real problem here, and even something as unoriginal as reintroducing one of the television companions would be an improvement.

Having avoided it for the first hundred pages, *The Face Eater* allows *Doctor Who* to lapse into its occasional bad habits, genre imitation and cliché, like a junkie in a Danny Boyle film. The notion of a hostile force which acquires the appearance and memories of those it consumes has been explored more than adequately in the past, and ideas which are so familiar that they could be sent up in an episode of *Red Dwarf* are, I think, best avoided in new fiction. Towards the end, *The Face Eater* becomes a generic bug-eyed monster hunt, and the previously excellent level of description slumps to the point where one has no idea whether the setting is hot or cold, day or night.

Simon Messingham's *Doctor Who* novels have been diverse and all undeniably rich in one way or another, but none has completely succeeded on every level. He excels in a different area each time, too – the macabre *Strange England* has a unique atmosphere, *Zeta Major* is an astonishing extrapolation from a few clues, and now *The Face Eater* would make a magnificent basis for a James Cameron or Paul Verhoeven action movie. With a Simon Messingham novel, one never knows what to expect. Sadly, in this case this feeling of surprise evaporates totally around page 100.



Peter Cushing's Dr. Who is in *Salvation* – and his Van Helsing and Frankenstein pop up in *Perfect Timing*

PERFECT TIMING

Charity short story collection 35 stories, 250 pages **Editors** Mark Phippen & Helen Fayle **Featuring** Innumerable Doctors, companions and adversaries **Price** £7.00 (overseas credit card orders £8.00) in aid of the Foundation for the Study of Infant Death **Available** Now, c/o Perfect Timing (SL), 29 Havendale, Hedge End, Southampton, Hants SO30 0FD. Cheques payable to 'FSID Sales Ltd'

The phrase 'fan fiction' is frequently employed as a derogatory term, and I've encountered those who have never picked up a single original *Doctor Who* novel solely because they are the product of enthusiasts of the series rather than dispassionate hired hands. *Shelf Life* has previously found the work of fellow fans more digestible when published professionally, because it has been through a more rigorous selection and editing process – and also because it comes it bigger chunks.

Although there have been fiction-only fanzines in the past, *Perfect Timing* is the largest amateur anthology published to date. Perhaps 'amateur' is a pejorative term here – although many of the 40-odd authors have not to my knowledge been published professionally, many others have, and it is fascinating to see how their work appears unfiltered by BBC Worldwide or Virgin publishing. A good example is Craig Hinton's *One Perfect Twilight*, a quiet postscript to *The Five Doctors* in which Kamelion discovers his origins. I can't imagine this being professionally published, yet identify 100% with Craig's urge to reconcile and resolve.

Poetry has never done much for *Shelf Life*, who finds it either incomprehensible or nauseatingly twee. There are examples herein which, impressively enough, manage both simultaneously, but they take up a mercifully few pages between them, and are the only unwelcome surprise in a collection which contains many happy discoveries. *Schrödinger's Botanist* by Ian Macintyre is one of two stories to use Sixth Doctor *Missing Adventures* companion Grant Markham, here in a sequence of wonderful vignettes. The deployment of a character from the books is a good indicator of their influence; not only all the Doctors and a good proportion of their TV companions appear here, but also Sam Jones, Bernice Summerfield (reunited with the Doctor in Nick Walters' *Sad Professor*), Chris Cwej and – even before his debut proper in *The Taint* – Fitz Kreiner.

There are sequels and prequels aplenty – the Eighth Doctor visits Tombstone before his predecessor in editor Mark Phippen's own *Emerald Green*, and Paul Leonard's *Venusian Sunset* should require no further explanation. Peter Cushing makes his second appearance this month (after portraying Dr. Who in a film version of the Doctor's exploits in *Salvation*) when both his Van Helsing and Frankenstein pop up in Stephen Marley's sequel to his own *Managra*. And completist consumers of *Doctor Who* novels will take great delight in David A McIntee's unused segments of *The Dark Path*, and Jon Blum and Kate Orman's delightful opening chapter from *Vampire Science* from when it still featured Grace Holloway.

In keeping with the fundraising purpose of the collection, some of its contents are just for fun. After David J Howe has offered an explanation for the Doctor's reference to the Mountain Mauler of Montana in *The Romans*, and given the series another companion in the process, Paul Magrs offers a look at his eccentric Time Traveller Iris Wildthyme's contribution to UNIT in the Doctor's absence in *Entertaining Mr O*, which this Mr O can confirm lives up to its title. Steve Lyons resurrects Beep The Meep's species in *Wish Upon a Star Beast*, while Jonathan Morris entertainingly extrapolates a throwaway line in *Remembrance of The Daleks*, setting his *The Zargathon Menace* amid the production of *Professor X*, a very familiar-sounding BBC children's adventure series.

Amid all this fun come one or two darker and effective contributions. Daniel Blythe's *Child of Darkness* explores the implications of the Doctor's "Could you then kill that child?" speech from *Genesis of the Daleks*, and Keith Topping's compelling *Chain Male* follows script editor Andrew Cartmel's vision by laying the past of *Doctor Who* over the banal horrors of real life. The collection closes with Jon Andersen's *Dark Paragon*, which emphasises that the Doctor is a paradigm which transcends an individual; the Doctor will live forever because he is an idea.

This is a charity collection for a deserving cause, prepared in the creators' free time, and as such has a few more typographical errors or lapses away from authentic dialogue than your average *Decalog* or *Short Trips*. What it also has, however, are more thought-provoking and entertaining stories than any professionally published anthology of *Doctor Who* fiction. Unreservedly recommended.

A FINAL ANALYSIS

It has been a draining 47 issues (nearly four years!) since an apprehensive, grateful, and far less wrinkled correspondent took up the reins of *Shelf Life*, during which time I have consumed just about every professionally released *Doctor Who* item, not only for pleasure, but with a view to communicating to **DWM**'s readers just how I found the experience. For a *Doctor Who* fan with journalistic pretensions, there could absolutely be no better job in the world than writing this column, and my arrival in 1994 coincided with a rich vein of releases from BBC Video and a zenith of quality from Virgin Publishing.

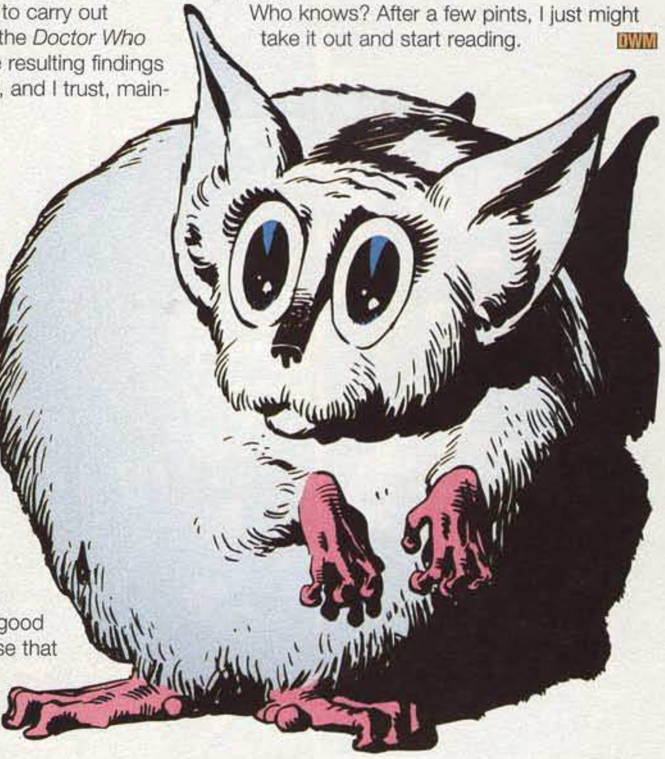
Since then, the Paul McGann TV Movie has come and gone, leaving, I think, a depressingly shallow legacy. There may now be eight faces rather than seven decorating the covers of *The Television Companion* and *Short Trips*, but over half of the exploits of the Doctor in print are as a result based on a character who appeared on television just once for around an hour. Four years ago, Virgin's *New Adventures* were taking the established Seventh Doctor into new realms of imaginative fiction, accompanied by a family of characters whom readers could feel they knew, and the *New Adventures* range was clearly more significant than the patchy and bitty *Missing Adventures*. Now, the Eighth Doctor novels feature a Doctor and companion over whom I can almost never exclaim in recognition, and it is the well-observed 'past Doctor' novels and occasional memoirs of a lady archaeologist which delight.

> **Some of *Perfect Timing* is just for fun – resurrecting the Meeps, for example**

So now, therefore, feels like a good time to stop hogging the best job in the world and give someone else a chance to carry out advance reconnaissance for the *Doctor Who* readership, communicate the resulting findings in a reasonably diverting way, and I trust, maintain the grand tradition of being far ruder about Terrance Dicks in print than one could ever reasonably hope to get away with.

So it's with a little sadness that I depart, but also with a good deal of excitement that I realise that I'll be able to pick up **DWM** every month from now on, and let someone else tell me what also is worth picking up that month. And how exquisite it will be to occasionally purchase a novel which my successor has recommended (properly jacketed, mind, not just as a set of dog-eared review proofs), slip it into my pocket, and go and sit in the corner of a quiet pub on a Saturday afternoon or summer's evening.

Who knows? After a few pints, I just might take it out and start reading. DWM



GALAXY4

DOCTOR WHO SPECIALISTS FOR NEW & OLD MERCHANDISE

STOCK FIND- DOCTOR WHO WALLPAPER (1982)
A high quality vinyl paper, featuring 5th Dr, Cybermen, TARDIS & Daleks. Very Rare. 1 complete section rolled in a tube is supplied. £5.99 (& £1.00 UK p&p)

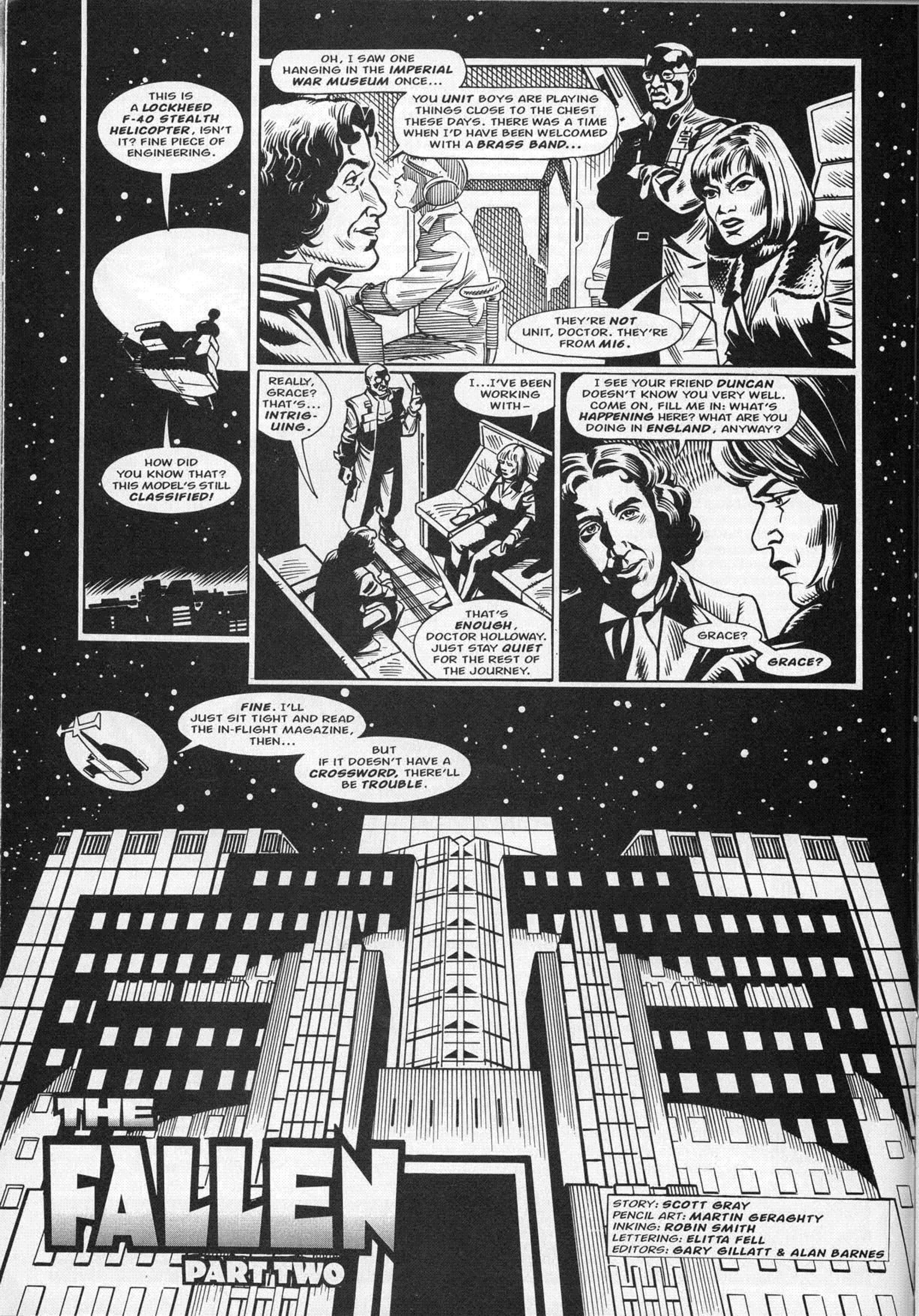
NEW LTD EDN DAPOL 35th ANNIVERSARY GIFT SET
Only 350 produced. Contains 3rd Dr, Timelord, Master & 3 exclusive figures: TARDIS, Davros & K-9
£44.99 (& £3.50 UK p&p)

NEW BOXED SETS FROM HARLEQUIN MINIATURES
TARDIS- exterior, console, 1st Dr, Susan £25.00 (£2 p&p)
UNIT PATROL- a set of UNIT soldiers £15.00 (£1.50 p&p)
DINOSAURS- 3rd Dr, Sarah, Pteradactyl, giant sized T.Rex £50.00 (£2.50 UK p&p)

LIMITED EDITION SPACE ADVENTURES CD
Only 300 produced. 28 tracks of rare incidental music from the early years of Dr Who £21.99 (& £1.00 UK p&p)

Ltd Edn Ring Watches (2 designs)
£19.95 each or £34.95 both (£1 p&p)
CDs Cyberhunt & Guests For The Night
£7,99 each (£1.00 UK p&p)
Myth Makers Derek Sherwin Video
£16.99 (£1 p&p)
Nightmare Of Eden Video
£12.99 (£1 p&p)
K9 & TARDIS Key Pendants
£14.99 ea (£1 p&p each)
Bluebird Dalek Playcase
£9.99 (£2 UK p&p)
12" Techno Mixes Record
£9.99 (£1.00 UK p&p)
Five Rounds Rapid hardback
£17.99 (£3 UK p&p)
Dr Who From A-Z hardback
£17.99 (£3 UK p&p)
TARDIS Bubblewatch
£9.99 (£1.00 UK p&p)

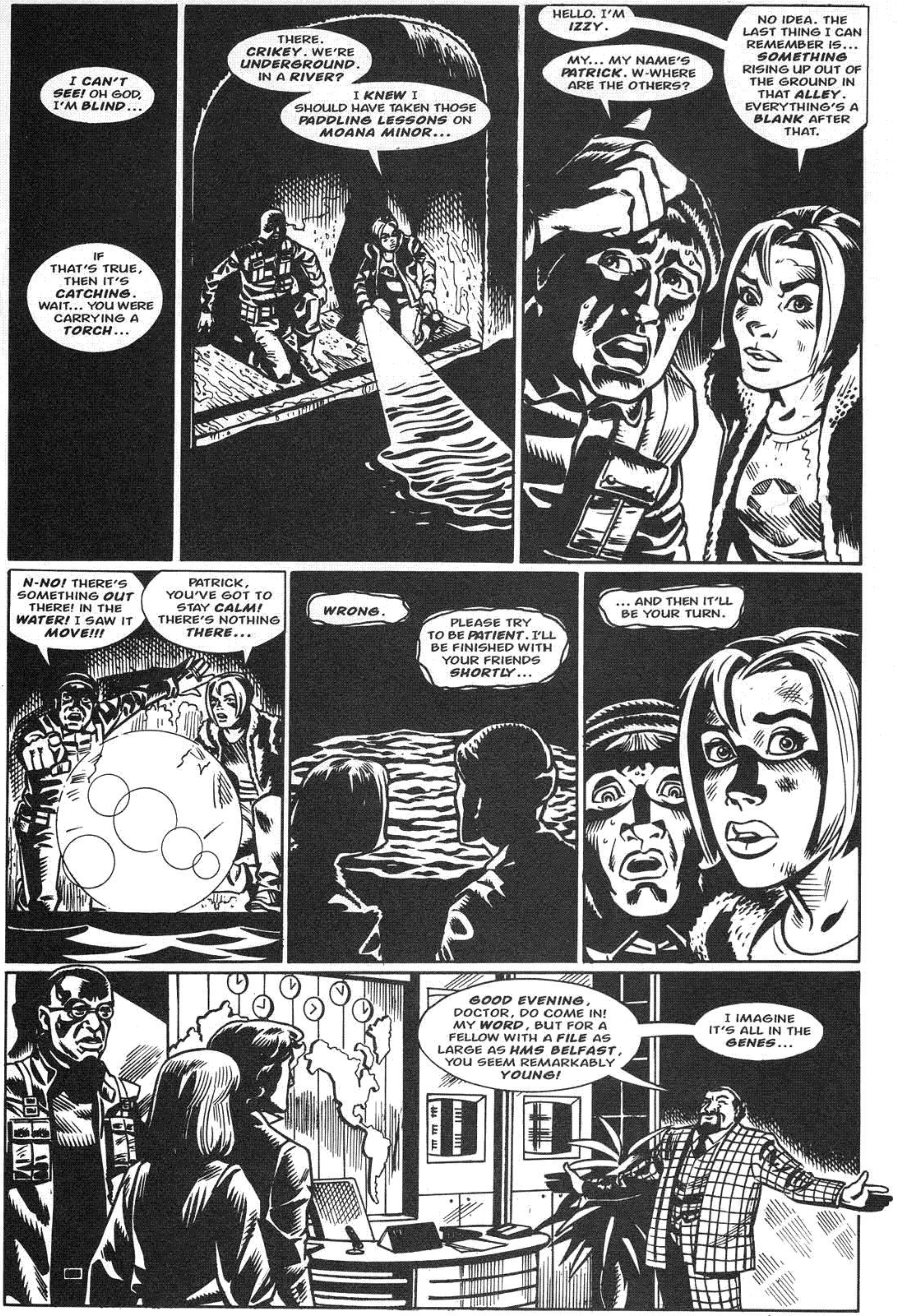
GALAXY 4, 493 GLOSSOP ROAD, BROOMHILL, SHEFFIELD, S10 2QE
TEL/FAX 0114 2684976 E-MAIL galaxy4@syol.com ONLINE www.galaxy4.syol.com
MINIMUM ORDER £10. VISA, MASTERCARD ACCEPTED. CHEQUES PAYABLE TO GALAXY 4. SEND SAE FOR LISTS

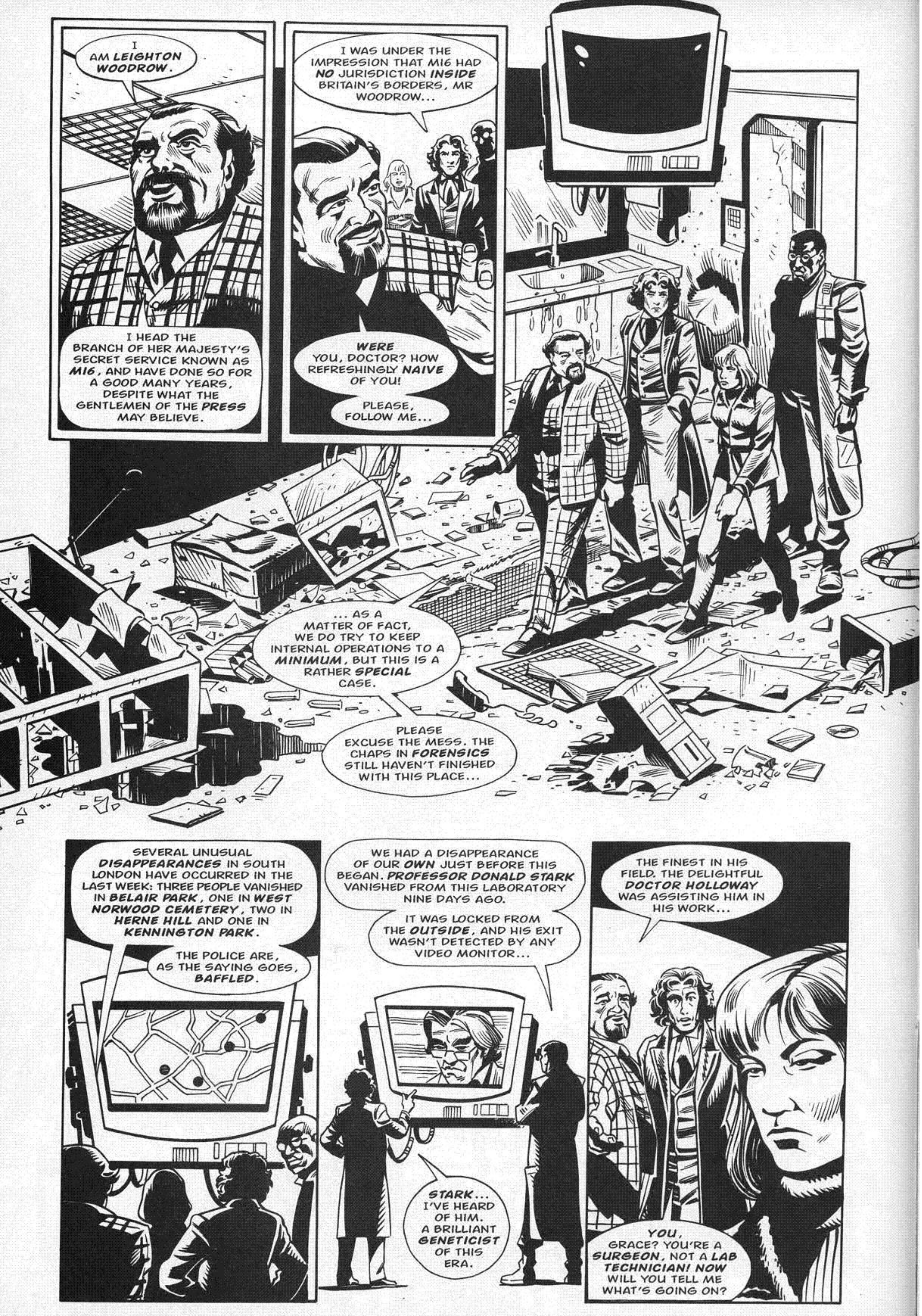

THIS IS A LOCKHEED F-40 STEALTH HELICOPTER, ISN'T IT? FINE PIECE OF ENGINEERING.
HOW DID YOU KNOW THAT? THIS MODEL'S STILL CLASSIFIED!
OH, I SAW ONE HANGING IN THE IMPERIAL WAR MUSEUM ONCE...
YOU UNIT BOYS ARE PLAYING THINGS CLOSE TO THE CHEST THESE DAYS. THERE WAS A TIME WHEN I'D HAVE BEEN WELCOMED WITH A BRASS BAND...
THEY'RE NOT UNIT, DOCTOR. THEY'RE FROM MI6.
REALLY, GRACE? THAT'S... INTRIGUING.
I...I'VE BEEN WORKING WITH—
THAT'S ENOUGH, DOCTOR HOLLOWAY. JUST STAY QUIET FOR THE REST OF THE JOURNEY.
I SEE YOUR FRIEND DUNCAN DOESN'T KNOW YOU VERY WELL. COME ON, FILL ME IN: WHAT'S HAPPENING HERE? WHAT ARE YOU DOING IN ENGLAND, ANYWAY?
GRACE?
GRACE?
FINE. I'LL JUST SIT TIGHT AND READ THE IN-FLIGHT MAGAZINE, THEN...
BUT IF IT DOESN'T HAVE A CROSSWORD, THERE'LL BE TROUBLE.

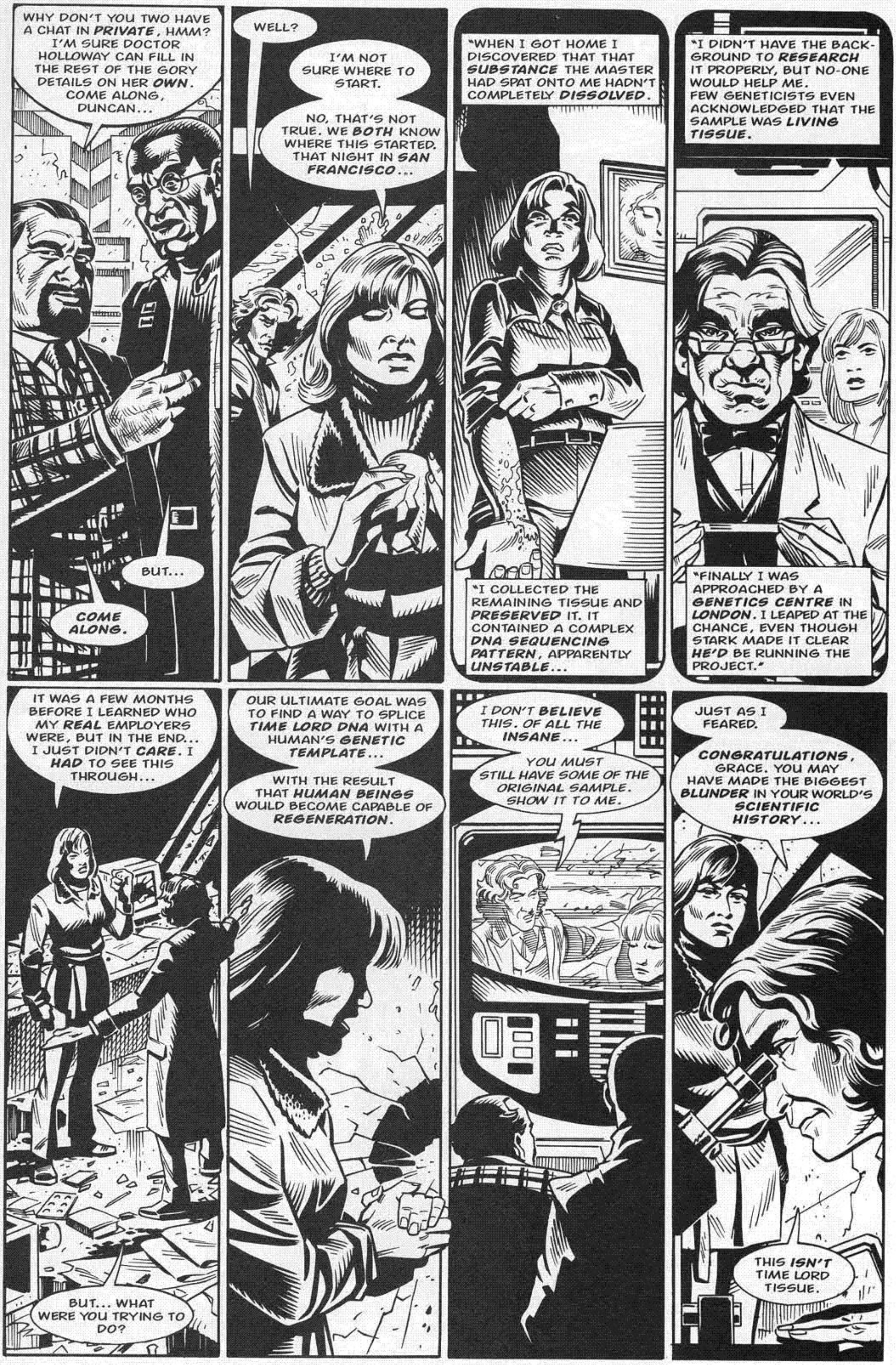
THE FALLEN

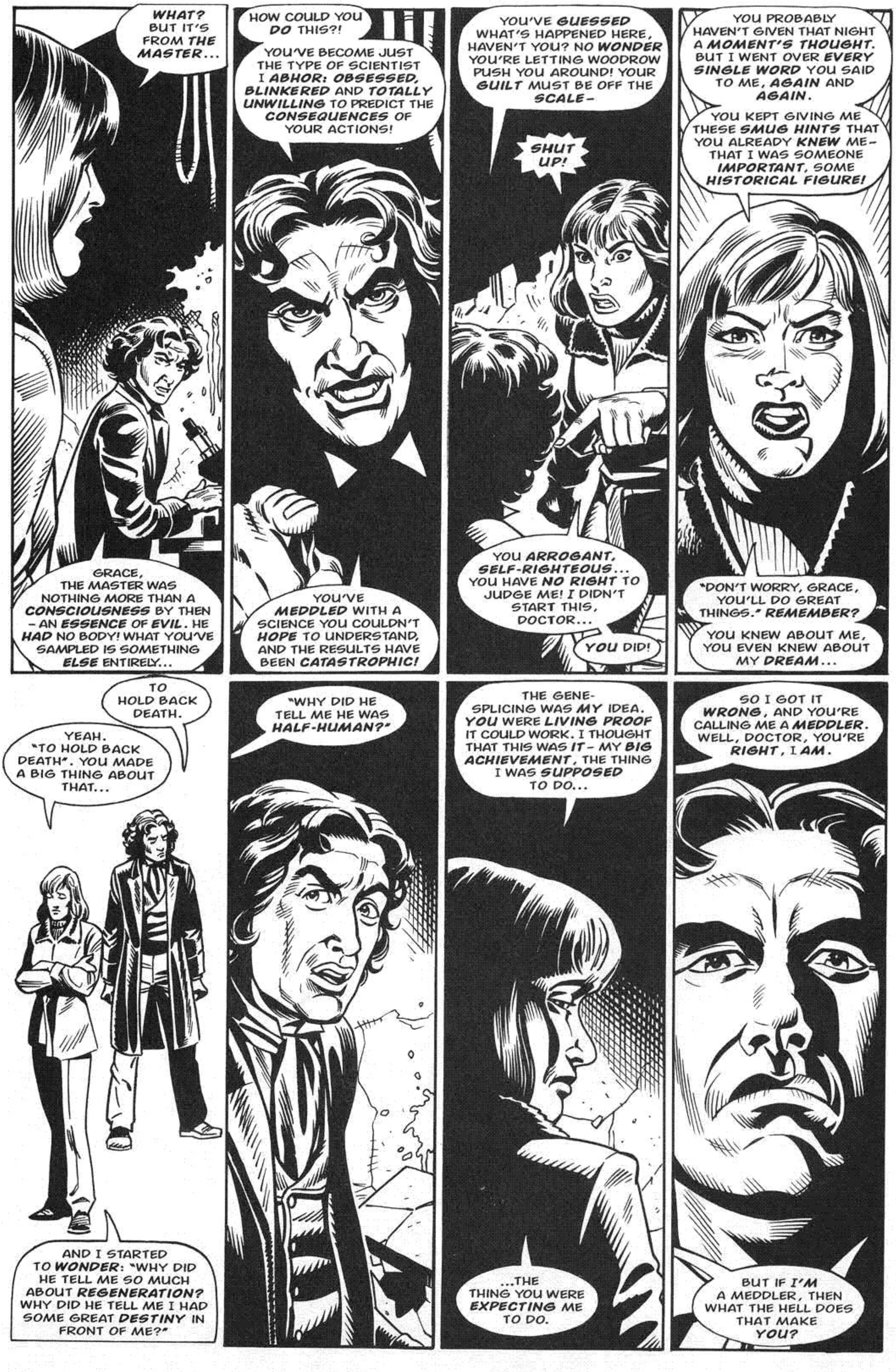
PART TWO

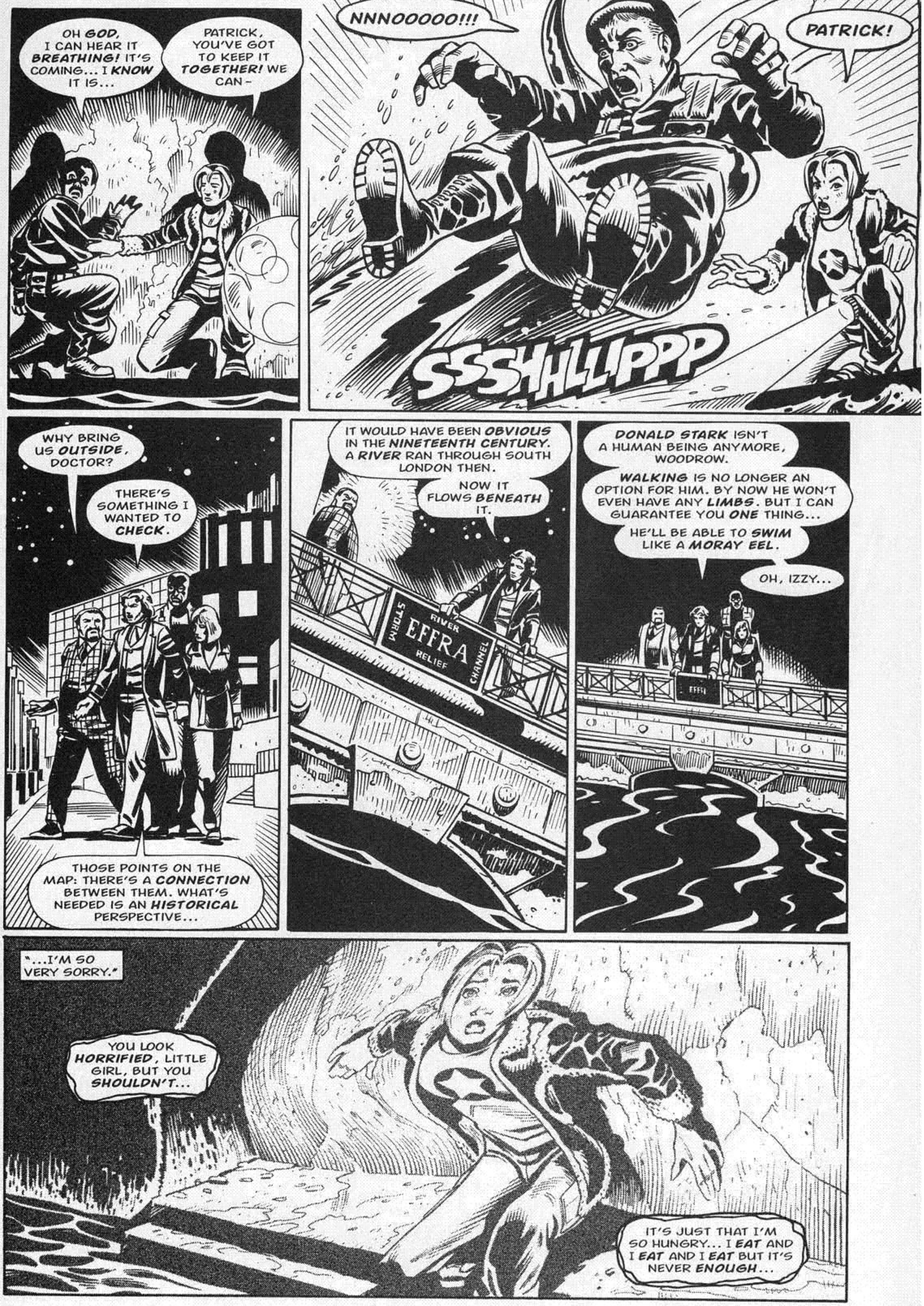
STORY: SCOTT GRAY
PENCIL ART: MARTIN GERAGHTY
INKING: ROBIN SMITH
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT & ALAN BARNES

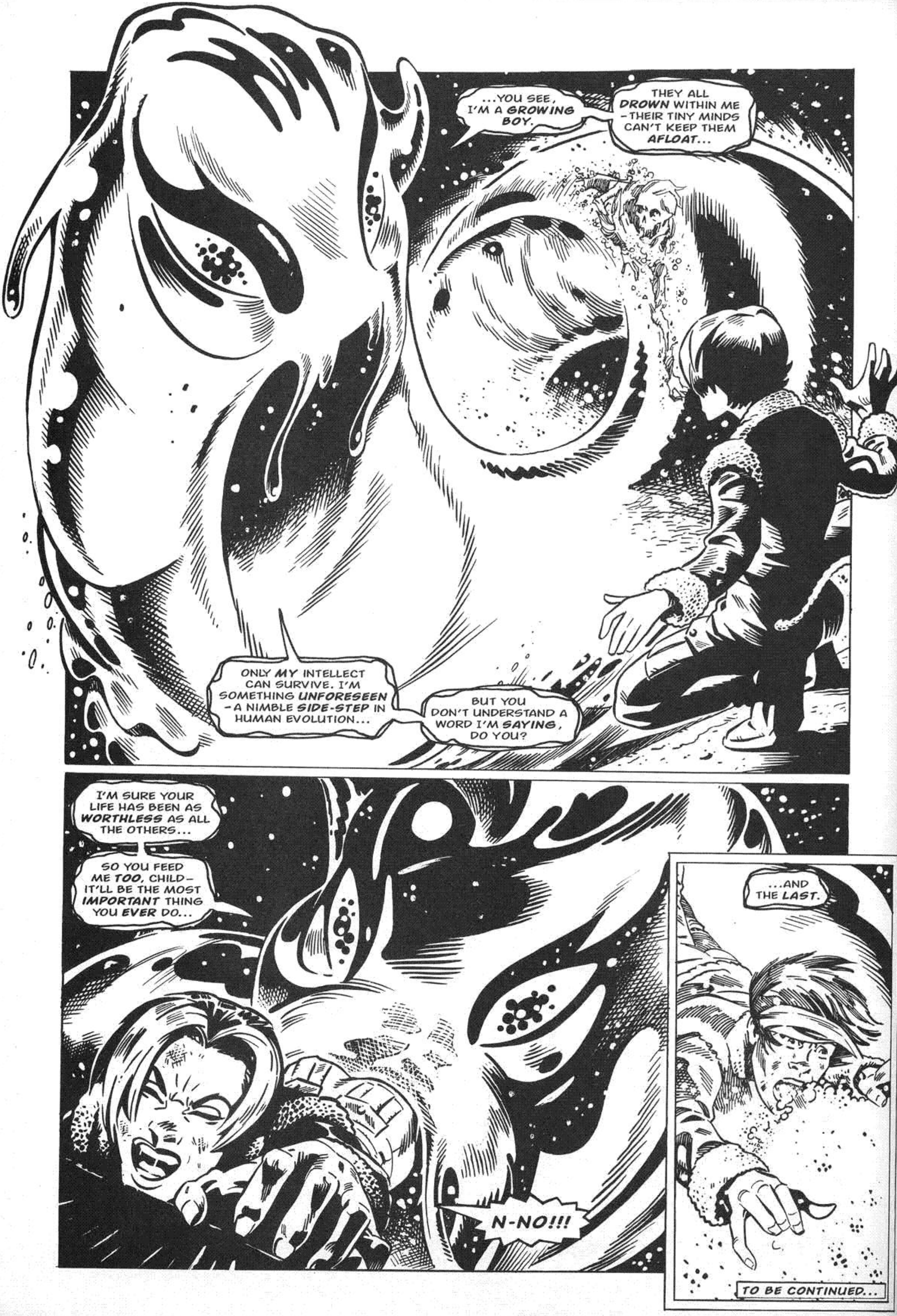

I CAN'T SEE! OH GOD, I'M BLIND...
IF THAT'S TRUE, THEN IT'S CATCHING. WAIT... YOU WERE CARRYING A TORCH...
THERE. CRIKEY. WE'RE UNDERGROUND. IN A RIVER?
I KNEW I SHOULD HAVE TAKEN THOSE PADDLING LESSONS ON MOANA MINOR...
HELLO. I'M IZZY.
MY... MY NAME'S PATRICK. W-WHERE ARE THE OTHERS?
NO IDEA. THE LAST THING I CAN REMEMBER IS... SOMETHING RISING UP OUT OF THE GROUND IN THAT ALLEY. EVERYTHING'S A BLANK AFTER THAT.
N-NO! THERE'S SOMETHING OUT THERE! IN THE WATER! I SAW IT MOVE!!!
PATRICK, YOU'VE GOT TO STAY CALM! THERE'S NOTHING THERE...
WRONG.
PLEASE TRY TO BE PATIENT. I'LL BE FINISHED WITH YOUR FRIENDS SHORTLY...
... AND THEN IT'LL BE YOUR TURN.
GOOD EVENING, DOCTOR, DO COME IN! MY WORD, BUT FOR A FELLOW WITH A FILE AS LARGE AS HMS BELFAST, YOU SEEM REMARKABLY YOUNG!
I IMAGINE IT'S ALL IN THE GENES...


I AM **LEIGHTON WOODROW**.
I HEAD THE BRANCH OF HER MAJESTY'S SECRET SERVICE KNOWN AS **MI6**, AND HAVE DONE SO FOR A GOOD MANY YEARS, DESPITE WHAT THE GENTLEMEN OF THE **PRESS** MAY BELIEVE.
I WAS UNDER THE IMPRESSION THAT MI6 HAD **NO** JURISDICTION **INSIDE** BRITAIN'S BORDERS, MR WOODROW...
WERE YOU, DOCTOR? HOW REFRESHINGLY **NAIVE** OF YOU!
PLEASE, FOLLOW ME...
... AS A MATTER OF FACT, WE DO TRY TO KEEP INTERNAL OPERATIONS TO A **MINIMUM**, BUT THIS IS A RATHER **SPECIAL** CASE.
PLEASE EXCUSE THE MESS. THE CHAPS IN **FORENSICS** STILL HAVEN'T FINISHED WITH THIS PLACE...
SEVERAL UNUSUAL **DISAPPEARANCES** IN SOUTH LONDON HAVE OCCURRED IN THE LAST WEEK: THREE PEOPLE VANISHED IN **BELAIR PARK**, ONE IN **WEST NORWOOD CEMETERY**, TWO IN **HERNE HILL** AND ONE IN **KENNINGTON PARK**.
THE POLICE ARE, AS THE SAYING GOES, **BAFFLED**.
WE HAD A DISAPPEARANCE OF OUR **OWN** JUST BEFORE THIS BEGAN. **PROFESSOR DONALD STARK** VANISHED FROM THIS LABORATORY NINE DAYS AGO.
IT WAS LOCKED FROM THE **OUTSIDE**, AND HIS EXIT WASN'T DETECTED BY ANY VIDEO MONITOR...
STARK... I'VE HEARD OF HIM. A BRILLIANT **GENETICIST** OF THIS ERA.
THE FINEST IN HIS FIELD. THE DELIGHTFUL **DOCTOR HOLLOWAY** WAS ASSISTING HIM IN HIS WORK...
YOU, GRACE? YOU'RE A **SURGEON**, NOT A **LAB TECHNICIAN! NOW** WILL YOU TELL ME WHAT'S GOING ON?


WHY DON'T YOU TWO HAVE A CHAT IN **PRIVATE**, HMM? I'M SURE DOCTOR HOLLOWAY CAN FILL IN THE REST OF THE GORY DETAILS ON HER **OWN**. COME ALONG, DUNCAN...
BUT...
COME ALONG.
WELL?
I'M NOT SURE WHERE TO START.
NO, THAT'S NOT TRUE. WE **BOTH** KNOW WHERE THIS STARTED. THAT NIGHT IN **SAN FRANCISCO**...
"WHEN I GOT HOME I DISCOVERED THAT THAT **SUBSTANCE** THE MASTER HAD SPAT ONTO ME HADN'T COMPLETELY **DISSOLVED**.
"I COLLECTED THE REMAINING TISSUE AND **PRESERVED** IT. IT CONTAINED A COMPLEX **DNA SEQUENCING PATTERN**, APPARENTLY **UNSTABLE**...
"I DIDN'T HAVE THE BACKGROUND TO **RESEARCH** IT PROPERLY, BUT NO-ONE WOULD HELP ME. FEW GENETICISTS EVEN ACKNOWLEDGED THAT THE SAMPLE WAS **LIVING TISSUE**.
"FINALLY I WAS APPROACHED BY A **GENETICS CENTRE** IN **LONDON**. I LEAPED AT THE CHANCE, EVEN THOUGH STARK MADE IT CLEAR **HE'D** BE RUNNING THE PROJECT."
IT WAS A FEW MONTHS BEFORE I LEARNED WHO MY **REAL** EMPLOYERS WERE, BUT IN THE END... I JUST DIDN'T **CARE**. I **HAD** TO SEE THIS THROUGH...
BUT... WHAT WERE YOU TRYING TO DO?
OUR ULTIMATE GOAL WAS TO FIND A WAY TO SPLICE **TIME LORD DNA** WITH A HUMAN'S **GENETIC TEMPLATE**...
WITH THE RESULT THAT **HUMAN BEINGS** WOULD BECOME CAPABLE OF **REGENERATION**.
I DON'T **BELIEVE** THIS. OF ALL THE **INSANE**...
YOU MUST STILL HAVE SOME OF THE ORIGINAL SAMPLE. SHOW IT TO ME.
JUST AS I FEARED.
CONGRATULATIONS, GRACE. YOU MAY HAVE MADE THE BIGGEST **BLUNDER** IN YOUR WORLD'S **SCIENTIFIC HISTORY**...
THIS **ISN'T** TIME LORD TISSUE.


WHAT? BUT IT'S FROM THE MASTER...
GRACE, THE MASTER WAS NOTHING MORE THAN A CONSCIOUSNESS BY THEN - AN ESSENCE OF EVIL. HE HAD NO BODY! WHAT YOU'VE SAMPLED IS SOMETHING ELSE ENTIRELY...
HOW COULD YOU DO THIS?!
YOU'VE BECOME JUST THE TYPE OF SCIENTIST I ABHOR: OBSESSED, BLINKERED AND TOTALLY UNWILLING TO PREDICT THE CONSEQUENCES OF YOUR ACTIONS!
YOU'VE MEDDLED WITH A SCIENCE YOU COULDN'T HOPE TO UNDERSTAND, AND THE RESULTS HAVE BEEN CATASTROPHIC!
YOU'VE GUESSED WHAT'S HAPPENED HERE, HAVEN'T YOU? NO WONDER YOU'RE LETTING WOODROW PUSH YOU AROUND! YOUR GUILT MUST BE OFF THE SCALE-
SHUT UP!
YOU ARROGANT, SELF-RIGHTEOUS... YOU HAVE NO RIGHT TO JUDGE ME! I DIDN'T START THIS, DOCTOR...
YOU DID!
YOU PROBABLY HAVEN'T GIVEN THAT NIGHT A MOMENT'S THOUGHT. BUT I WENT OVER EVERY SINGLE WORD YOU SAID TO ME, AGAIN AND AGAIN.
YOU KEPT GIVING ME THESE SMUG HINTS THAT YOU ALREADY KNEW ME- THAT I WAS SOMEONE IMPORTANT, SOME HISTORICAL FIGURE!
"DON'T WORRY, GRACE, YOU'LL DO GREAT THINGS." REMEMBER?
YOU KNEW ABOUT ME, YOU EVEN KNEW ABOUT MY DREAM...
TO HOLD BACK DEATH.
YEAH. "TO HOLD BACK DEATH". YOU MADE A BIG THING ABOUT THAT...
AND I STARTED TO WONDER: "WHY DID HE TELL ME SO MUCH ABOUT REGENERATION? WHY DID HE TELL ME I HAD SOME GREAT DESTINY IN FRONT OF ME?"
"WHY DID HE TELL ME HE WAS HALF-HUMAN?"
THE GENE-SPLICING WAS MY IDEA. YOU WERE LIVING PROOF IT COULD WORK. I THOUGHT THAT THIS WAS IT - MY BIG ACHIEVEMENT, THE THING I WAS SUPPOSED TO DO...
...THE THING YOU WERE EXPECTING ME TO DO.
SO I GOT IT WRONG, AND YOU'RE CALLING ME A MEDDLER. WELL, DOCTOR, YOU'RE RIGHT, I AM.
BUT IF I'M A MEDDLER, THEN WHAT THE HELL DOES THAT MAKE YOU?


OH GOD, I CAN HEAR IT BREATHING! IT'S COMING... I KNOW IT IS...
PATRICK, YOU'VE GOT TO KEEP IT TOGETHER! WE CAN-
NNNOOOOO!!!
PATRICK!
SSSSHLLIPPP
WHY BRING US OUTSIDE, DOCTOR?
THERE'S SOMETHING I WANTED TO CHECK.
THOSE POINTS ON THE MAP: THERE'S A CONNECTION BETWEEN THEM. WHAT'S NEEDED IS AN HISTORICAL PERSPECTIVE...
IT WOULD HAVE BEEN OBVIOUS IN THE NINETEENTH CENTURY. A RIVER RAN THROUGH SOUTH LONDON THEN.
NOW IT FLOWS BENEATH IT.
RIVER EFFRA STORM RELIEF CHANNEL
DONALD STARK ISN'T A HUMAN BEING ANYMORE, WOODROW.
WALKING IS NO LONGER AN OPTION FOR HIM. BY NOW HE WON'T EVEN HAVE ANY LIMBS. BUT I CAN GUARANTEE YOU ONE THING...
HE'LL BE ABLE TO SWIM LIKE A MORAY EEL.
OH, IZZY...
EFFRA
"...I'M SO VERY SORRY."
YOU LOOK HORRIFIED, LITTLE GIRL, BUT YOU SHOULDN'T...
IT'S JUST THAT I'M SO HUNGRY... I EAT AND I EAT AND I EAT BUT IT'S NEVER ENOUGH...


...YOU SEE, I'M A GROWING BOY.
THEY ALL DROWN WITHIN ME —THEIR TINY MINDS CAN'T KEEP THEM AFLOAT...
ONLY MY INTELLECT CAN SURVIVE. I'M SOMETHING UNFORESEEN —A NIMBLE SIDE-STEP IN HUMAN EVOLUTION...
BUT YOU DON'T UNDERSTAND A WORD I'M SAYING, DO YOU?
I'M SURE YOUR LIFE HAS BEEN AS WORTHLESS AS ALL THE OTHERS...
SO YOU FEED ME TOO, CHILD— IT'LL BE THE MOST IMPORTANT THING YOU EVER DO...
N-NO!!!
...AND THE LAST.
TO BE CONTINUED...

Doctor Who Videos
SPECIAL OFFER

Relive 35 years of the best episodes on video from a fantastic collection of Doctor Who entertainment to keep forever

In this 35th Anniversary issue of Doctor Who magazine we are celebrating by offering you a unique opportunity to purchase any of the Doctor Who videos currently available at fantastic reduced prices. In fact every video is £1 less than the normal retail price! and what's more postage and packing is absolutely free (UK only)

Limited Edition -
The Ice Warriors Box Set

Includes double video, CD and Booklet. Special audio CD and recontructions abridge missing episodes.

CODE: 6387 • PRICE: £24.99

Missing stories special featuring 'The Ice Warriors', starring Patrick Troughton and William Hartnell.
These special collectors videos are packed full of rare and exclusive clips from many of the 'lost' Doctor Who tales that no longer exist in full in the BBC archive. Includes a documentary, the only surviving episode from Underwater menace and the four surviving episodes from the classic 'Ice Warriors'.

E-SPACE GIFT SET –
HALF PRICE!

SOLD OUT. . . SOLD OUT. . . SOLD OUT. . .

Specia[illegible] set featuring the Doctor's adven[illegible] E-Space. Includes Full Circle, State [illegible] Warriors' Ga[illegible]

CODE: BBCV6229 • PRICE: £17.99

TO ORDER CALL 01282 616666 OR CUT OUT THE COUPON BELOW

Story Title	Starring	Code	Price	Tick if required
Earthshock	Peter Davidson	BBCV4840	£6.99	
Arc of Infinity	Peter Davidson	BBCV5199	£9.99	
The Awakening & Frontios (Double)	Peter Davidson	BBCV6120	£15.99	
Castrovalva	Peter Davidson	BBCV4737	£9.99	
The Visitation Black Orchid (Double)	Peter Davidson	BBCV5349	£15.99	
Warriors of the Deep	Peter Davidson	BBCV5668	£10.99	
Planet of Fire	Peter Davidson	BBCV6567	£10.99	
Kinda	Peter Davidson	BBCV5432	£10.99	
Doctor Who – The Sensational Feature Length Film	Paul McGann	BBCV5882	£6.99	
Vengeance on Varos	Colin Baker	BBCV4962	£6.99	
Cybermen – The Early Years	Colin Baker	BBCV4813	£9.99	
The Colin Baker Years	Colin Baker	BBCV5324	£11.99	
Timelash	Colin Baker	BBCV6329	£10.99	
The Happiness Patrol	Sylvester McCoy	BBCV5803	£9.99	
The Curse of Fenric	Sylvester McCoy	BBCV4453	£9.99	
Dragonfire	Sylvester McCoy	BBCV5181	£10.99	
Battlefield	Sylvester McCoy	BBCV6330	£10.99	
Survival	Sylvester McCoy	BBCV5687	£10.99	
Time and the Rani	Sylvester McCoy	BBCV5617	£10.99	
Silver Nemesis – Extended Version	Sylvester McCoy	BBCV4888	£11.99	
Paradise Towers	Sylvester McCoy	BBCV5686	£10.99	
Ghost Light	Sylvester McCoy	BBCV5344	£10.99	
The Hartnell Years	Sylvester McCoy	BBCV4608	£9.99	
Horror of Fang Rock	Tom Baker	BBCV6536	£10.99	
The Ark in Space	Tom Baker	BBCV5218	£9.99	
Planet of Evil	Tom Baker	BBCV5180	£9.99	
The Leisure Hive	Tom Baker	BBCV5821	£10.99	
The Seeds of Doom (Double)	Tom Baker	BBCV5377	£15.99	
The Android Invasion	Tom Baker	BBCV5526	£10.99	
Inferno (Double)	Jon Pertwee	BBCV5269	£15.99	
The Curse of Peladon	Jon Pertwee	BBCV4978	£6.99	
Carnival of Monsters	Jon Pertwee	BBCV5556	£10.99	
The Claws of Axos	Jon Pertwee	BBCV4742	£9.99	
Spearhead from Space	Jon Pertwee	BBCV5509	£3.99	
The Troughton Years (Double)	Jon Pertwee	BBCV4609	£15.99	
The Sea Devils (Double)	Jon Pertwee	BBCV5667	£15.99	
The Pertwee Years	Jon Pertwee	BBCV4756	£9.99	
The Mind of Evil (Double)	Jon Pertwee	BBCV6361	£15.99	
The Monster of Peladon (Double)	Jon Pertwee	BBCV5781	£15.99	
Frontier in Space (Double)	Jon Pertwee	BBCV5640	£15.99	
The Green Death (Double)	Jon Pertwee	BBCV5816	£15.99	
Death to the Daleks	Jon Pertwee	BBCV5520	£6.99	
The Aztecs	William Hartnell	BBCV4743	£9.99	
The War Machines	William Hartnell	BBCV6183	£10.99	
The Ark	William Hartnell	BBCV6609	£9.99	
More Than 30 Years in the Tardis	All Seven Doctors	BBCV5403	£12.99	

Please enquire for Mainland Europe and Rest of World p&p.
YOUR DETAILS – remember to enclose payment made payable to Home Entertainment.
I enclose a cheque/postal order made payable to Home Entertainment for £______ or debit my Visa/Access/Mastercard/Switch

Card No. ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐ ☐☐☐

Expiry Date ..../............. **Issue No.** ☐ **Switch orders only**

Signature ....

Name ....

Address ....

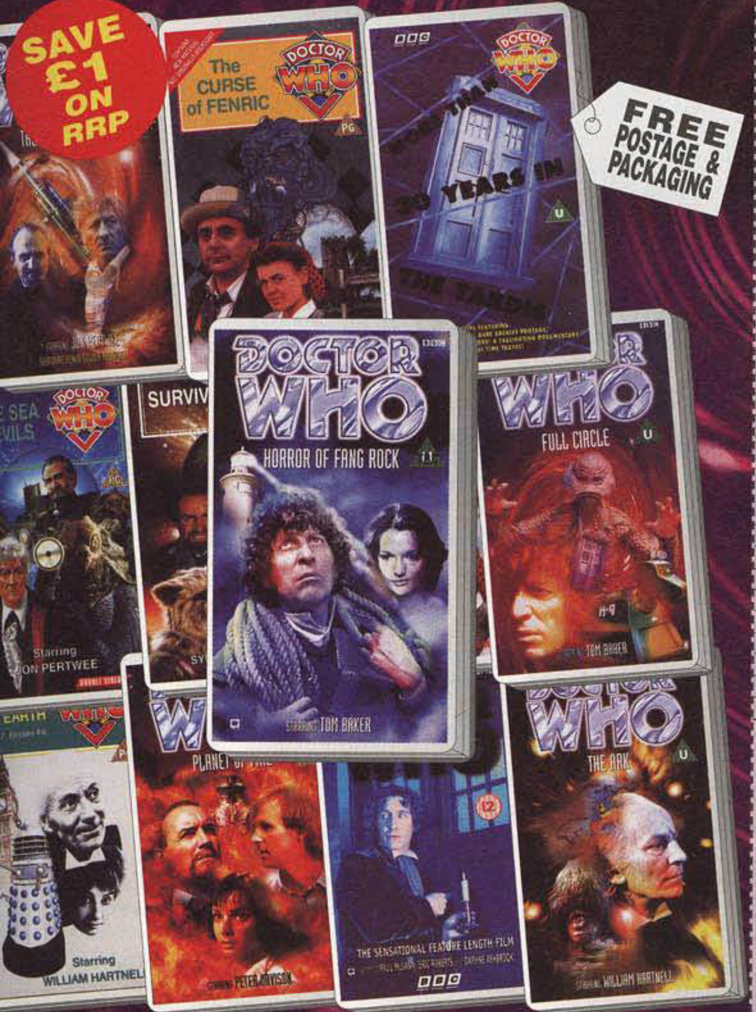
....

Postcode ....**Tel No.** ....

Post this coupon FREE OF CHARGE to: Doctor Who Offer,
FREEPOST NWW8041, Nelson, Lancashire BB9 5BR
Please ensure cheques are made payable to Home Entertainment

Please allow up to 28 days for delivery. E&OE. Goods supplied subject to availability.
If you do not wish to receive other exceptional offers, from companies other than the publishers please tick here ☐

DWMAG0199



ORDER NOW ON OUR CREDIT CARD HOTLINE 01282 616666
OR POST THE COUPON OPPOSITE
FREE OF CHARGE

Thrilling adventures in Time and Space

PART ONE

As seen on TV

"But Doctor, I haven't got the Ming-Mongs!"

Remember companions Gloria, Gayla and Gareth? Awesome villains Crayola and Thatchos? The Doctors played by Jim Broadbent, Lenny Henry and Lily Savage? In the first of an occasional series following on from last year's popular *Spiking the canon*, Steve Lyons and Chris Howarth take a peek at a few of the televised *Doctor Whos* which history has overlooked . . .

We're all familiar with the argument, whether we accept it or not: if it didn't appear on TV, then it ain't part of the *Doctor Who* canon. However, even when it is on TV, *Doctor Who* still has the capacity for causing some fans to raise their eyes to the sky and declare: "That didn't really happen!"

The two most famously contentious stories are probably *Shada* and *Dimensions in Time*. The former was never completed, and is available to us only on videotape with unrecorded scenes bridged by Tom Baker's narration. The latter has spawned more complex arguments. When John Nathan-Turner produced and co-wrote this two-part special for *Children in Need* in 1993, he applied to the BBC for the production to be given an official *Doctor Who* story code. He was told this was not possible, as the *Doctor Who* production office no longer existed. This simple logistical decision has allowed a fierce debate to spring up about the official nature or otherwise of the project. On the one hand, *Dimensions in Time* is simply a story about several Doctors and some of his chums having fun in a district of London. On the other, the fact that we recognise Albert Square and its occupants from the BBC soap opera *EastEnders* casts a pall of unreality over the proceedings – as does the worse-than-usual science, the continuity problems and those awesomely disrespectful spinning First and Second Doctor heads.

The events of *Dimensions in Time* suggest that the EastEnders inhabit the *Doctor Who* universe (although *Doctor Who* is a TV programme there too, as evidenced by one-time resident Trevor Short, who was a fan of the series). Sadly, the BBC soap has yet to take advantage of this fact to add, say, an alien invasion or the attempted domination of the world to its staple storylines of affairs, long-lost relatives and crime. (A much earlier inter-series crossover opportunity was missed altogether, when the cast of the popular police series *Z Cars* declined to appear in *Doctor Who's* one-and-only Christmas episode, *The Feast of Steven*. Likewise, the BBC turned down *Blake's 7* actor Gareth Thomas' idea that Blake and the Doctor should meet in one series or the other. Regardless, a Sea Devil did somehow manage to make the interplanetary voyage to Xenon Base for the 1981 *Blake's 7* episode *Rescue*.)

So, did *Dimensions in Time* really take place, perhaps whilst the Fourth Doctor and Romana were sharing the TARDIS with K9? Or does it not count at all? We don't care. But these certainly aren't the only examples of televised *Doctor Who* to raise such questions . . .

Back in 1990, with the series' cancellation still fresh in the minds of fans, the news that Sylvester McCoy and Sophie Aldred were to return to their roles as the Seventh Doctor and Ace for a one-off BBC special was met with eager anticipation. The fact that the special in question was to be part of the educational children's series *Search Out Science* was only a minor disappointment. In *Search Out Space*, the Doctor sets a number of space-based questions for Ace, his new 'companion' Cedric and trusty old K9, appropriately voiced by John Leeson. Indeed, anyone still concerned about what the mechanical mutt was doing in the TARDIS during *Dimensions in Time* needs worry no more. It is easy to imagine that he simply stayed behind after completing The Ultimate Challenge. And it gave the Beeb the chance to dig the spectacular *K9 and Company* theme tune out of its vaults too, so who can complain?

In fact, the only thing that really counts against accepting *Search Out Space* as a legitimate *Doctor Who* adventure is the fact that the Doctor sometimes addresses the viewer directly. And it's not as if it's the first time, is it?

In the legendary seventh episode of *The Daleks' Master Plan*, *The Feast of Steven*, the First Doctor turns to the camera and bids his viewers a Merry Christmas. This act has confounded historians for decades, but now we can reveal the truth behind it. That wasn't the Doctor at all, but rather one William Hartnell, an actor in a television programme. No, really, it's true – it was proved once and for all when an Australian breakfast show pulled off the incredible coup of having Peter Davison and the Fifth Doctor appear in the studio at the same time. Despite a remarkable physical resemblance between the pair, the Doctor came across as an alien, aloof and slightly arrogant character, who didn't altogether approve of Davison's portrayal of him. In one fell swoop, then, all of *Doctor Who's* continuity errors and dodgy monsters can be explained away as the efforts of a production team with a limited budget trying to visualise the Doctor's astounding, real-life adventures. It all seems so obvious now.

Doctor Who's bargain basement effects have been a constant source of amusement for TV funnymen

This helps to explain some other occasions on which the Doctor has seemed aware of his audience. For example, mindful of the possible psychological effects of *The Web of Fear*, his second self once warned us, via a 'Next Week' trailer, that we might find the Yeti a bit scary. A misguided sentiment, perhaps, but appreciated nonetheless. The Sixth Doctor lived up to his reputation when he attempted to shoot the titular rodent in *Roland Rat – The Series*; perhaps one act of mindless violence for which the most

POLICE PUBLIC CALL BOX

***End of Part One's Doctor Eyes*, featuring Fred Harris as a boggle-eyed Tom Baker, Sue Holderness as the Romana-ish Gloria, a robot dog, a dustbin monster . . .**

controversial incarnation of the Time Lord can be forgiven. And the Third Doctor popped into Noel Edmonds' house at Crinkley Bottom to cadge a pair of special glasses so that he could appreciate the 3D effects allegedly added to the BBC's adaptation of his East End exploits.

The long-serving Fourth Doctor notched up quite a collection of additional appearances. Perhaps most notably, he stepped out of the TARDIS to prepare us for a new series of his adventures in a specially-filmed trailer for Season Seventeen. Doubtless, the Powers That Be realised that this approach would hold far greater appeal than a bunch of clips from *The Horns of Nimon*. This Doctor also took time off from saving the universe to present *Disney Time* (the BBC programme with the most flagrant disregard for the Corporation's non-advertising policy until the National Lottery came along). Broadcast between *Revenge of the Cybermen* and *Terror of the Zygons*, the episode brazenly contradicted the former by having a disembodied hand pass the Doctor a note from the Brigadier, requesting his presence and leading neatly into the following week's adventure.

TV commercials are often a good place to spot Doctors, especially if you live in the Antipodes. In the UK, Walls' Sky Ray ice lollies provided the perfect opportunity for the first ever colour Second Doctor episode – an opportunity that was sadly missed. Perhaps it was because of BBC policy, or Patrick Troughton's reluctance to become too identified with the part of the Doctor – or possibly Walls' reluctance to pay him the going rate – but we'll probably never know the reason why a bloke who looked naff all like Troughton assumed the role of the Doctor for one time only. Even the cunning way in which he threw up his hands to deny us a peek at his face failed to conceal the fact that he was hopelessly miscast. Walls' failure to sign up the genuine article was doubly disappointing for devotees, since rival Gerry Anderson fans had already had the satisfaction of seeing the real Lady Penelope advertising FAB lollies.

PRIME
Computer
0800-TARDIS

Clockwise from top left: the Fourth Doctor surveys Walt's wonderful world in *Disney Time*; one of Tom and Lalla's Prime computer ads; 'Doug Who' and John Cleese in dodgy BBC Xmas vid; Tom peddling NZ pension plans, 1997; plus Doctor and Daleks in sixties Sky Ray ads

Fortunately, Jon Pertwee had no qualms about extolling the virtues of Kellogg's Sugar Smacks in his Doctor persona, not that fans took much convincing when further clever marketing ploys saw the Doctor's face adorning the packets and a free badge therein to reward their efforts. Many years later, Pertwee's very last TV appearance helped to ring up the sales for Vodafone, when he played a mysterious stranger who disappeared through a door marked 'Doctor on Call' in Liverpool beneath the noses of FBI agents Kyle McLachlan and Toni Barry, who were investigating reports of a time travel breakthrough. Whether this was the real Doctor or not, we don't know – perhaps Vodafone were reluctant to settle the matter by paying the appropriate copyright fee? We tend towards the opinion that it wasn't, simply because another ad in this series starred the Loch Ness Monster, and he looked nothing like the Borad.

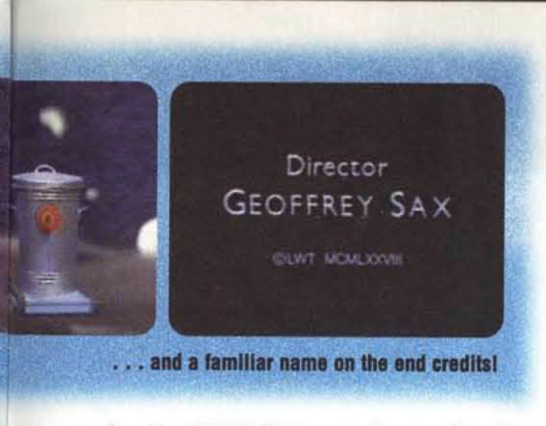
Naturally, a country that could produce its own cult TV classics like *Prisoner: Cell Block H* and Skippy the Bush Kangaroo was bound to take *Doctor Who* to its cultural heart. Indeed the frequency of repeats on Australia's ABC probably means that *Doctor Who* is even more deeply ingrained on the Aussies' consciousness than the Brits', so who better than the Fourth Doctor to remind its inhabitants to 'Keep Australia Beautiful'? Tom Baker donned the scarf for a sequence of so-named public information style shorts in which he passed on the pleas of a number of disembodied voices (including those of his old pal Darren, and Darren's sister Raylene, too).

Equally fitting, or so it must have seemed back then, was having the Doctor use state-of-the-art Prime Computers in his never-ending battle against evil. Joining Tom Baker for these commercial interludes was Lalla Ward's Romana – and get this, continuity freaks: Tom even switched into his burgundy outfit for the final advert in the series.

The Fourth Doctor also appeared in an Australian ad for ice lollies but, maintaining the tradition established by Walls', a different actor was hired to recreate the character. The Ice Treats commercial was something of a first for *Doctor Who*, being the character's debut in animated cartoon form. The makers seem to have taken inspiration from Japanese *anime*, since the short storyline, in which the Doctor and K9 take on and somehow defeat the evil ice-alien Necros with an ice lolly, is as incomprehensible as those things usually are.

More recently, Tom reprised the Fourth Doctor's role yet again in New Zealand, a country completely dissimilar to Australia – except for all the sheep – for a series of insurance commercials in which he effectively told potential clients that he'd seen the future and they weren't there. An interesting, though potentially flawed, sales pitch.

Back in Blighty, the long-running children's show *Jim'll Fix It* made many memorable fix-its before being cancelled to make way for inferior replacements. Who could forget the moving segment in which Peter Cushing had a rose named after his late, lamented wife? More usually, though, it was the Doctors who were making the dreams come true. Tom Baker was the first, when he materialised in the studio, minus the TARDIS but in Fourth Doctor costume and character, to greet a young fan. But, far more relevantly, eight year-old Gareth Jenkins got more than he bargained for when he asked to meet Colin Baker



. . . and a familiar name on the end credits!

and see the TARDIS. He became the star of *In a Fix with Sontarans*, the first *Doctor Who* adventure in 21 years to be set entirely within the TARDIS. This mini-epic featured no less than two Sontarans, along with the return of Janet Fielding's Tegan (the then-current companion, Nicola Bryant, was unavailable), meeting the Sixth Doctor for the first and only time. However, the appearance of host Jimmy Savile on the scanner screen at the conclusion of this adventure might, with hindsight, be considered unfortunate.

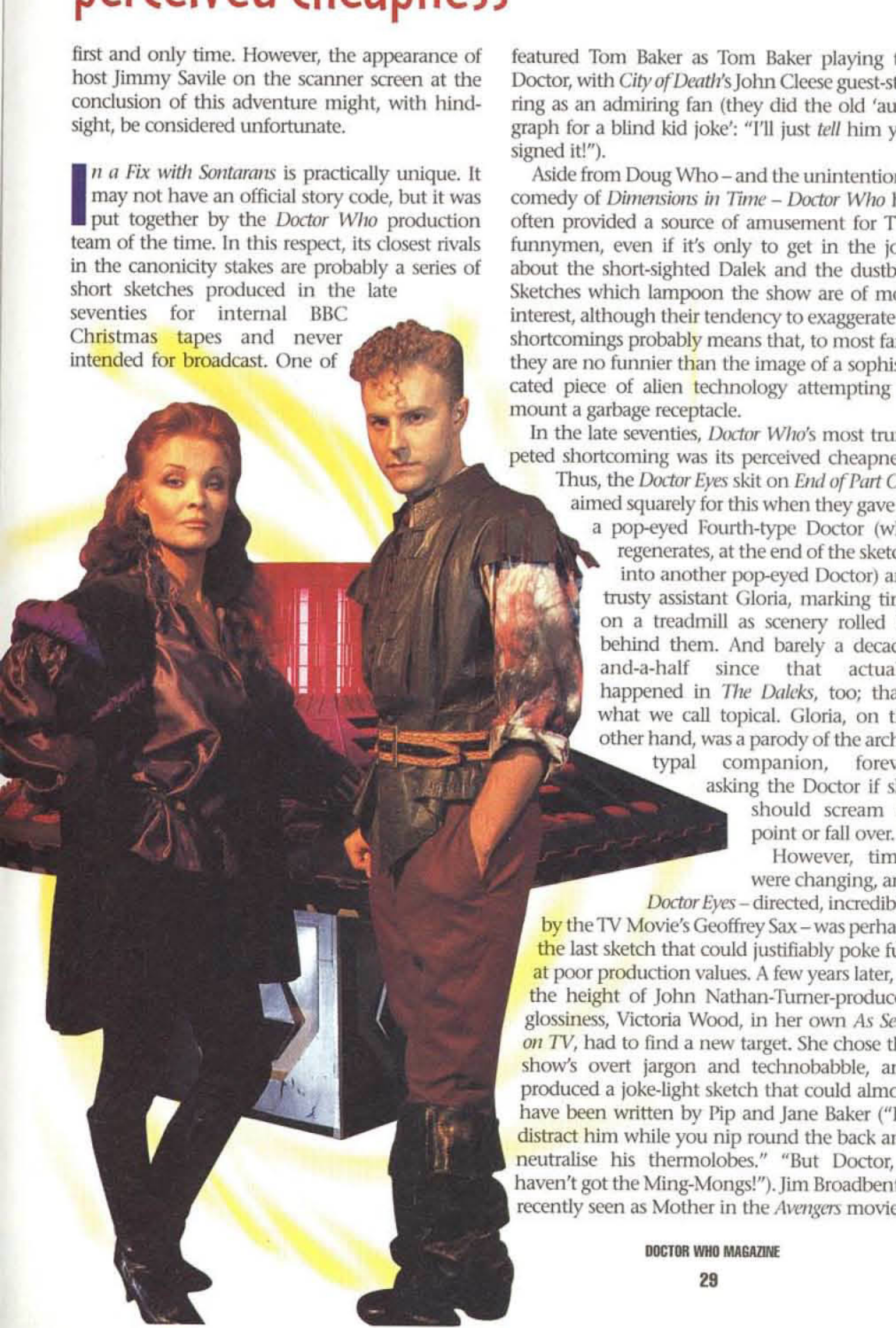
In the late seventies, Doctor Who's most trumpeted shortcoming was its perceived cheapness

In a Fix with Sontarans is practically unique. It may not have an official story code, but it was put together by the *Doctor Who* production team of the time. In this respect, its closest rivals in the canonicity stakes are probably a series of short sketches produced in the late seventies for internal BBC Christmas tapes and never intended for broadcast. One of these even foreshadows events in the TV Movie by hinting at the Fourth Doctor's lascivious feelings towards his companion, Mary Tamm's Romana. John Leeson's K9 also gets to sing a Christmas carol, which presumably went down well as he repeated the trick in *Doctor Who*'s 'most canonical' spin-off episode, *K9 and Company*. If we wanted to get in a political cheap shot, we could say that the sketch in which a Dalek gains access to BBC Television Centre and criticises its working practices (with the well-chosen word "bollocks") foreshadows certain developments too. But we won't. Unfortunately, the Doctor is often referred to as 'Doug Who' in these outings, so we must assume that someone was trying to be funny in some way. Either that, or this is his real name after all. Well, come on, it's just as plausible as all those claims that he really is called Doctor Who. A couple of later Doug Who sketches featured Tom Baker as Tom Baker playing the Doctor, with *City of Death*'s John Cleese guest-starring as an admiring fan (they did the old 'autograph for a blind kid joke': "I'll just *tell* him you signed it!").

Aside from Doug Who – and the unintentional comedy of *Dimensions in Time* – *Doctor Who* has often provided a source of amusement for TV's funnymen, even if it's only to get in the joke about the short-sighted Dalek and the dustbin. Sketches which lampoon the show are of more interest, although their tendency to exaggerate its shortcomings probably means that, to most fans, they are no funnier than the image of a sophisticated piece of alien technology attempting to mount a garbage receptacle.

In the late seventies, *Doctor Who*'s most trumpeted shortcoming was its perceived cheapness. Thus, the *Doctor Eyes* skit on *End of Part One* aimed squarely for this when they gave us a pop-eyed Fourth-type Doctor (who regenerates, at the end of the sketch, into another pop-eyed Doctor) and trusty assistant Gloria, marking time on a treadmill as scenery rolled by behind them. And barely a decade-and-a-half since that actually happened in *The Daleks*, too; that's what we call topical. Gloria, on the other hand, was a parody of the archetypal companion, forever asking the Doctor if she should scream or point or fall over.

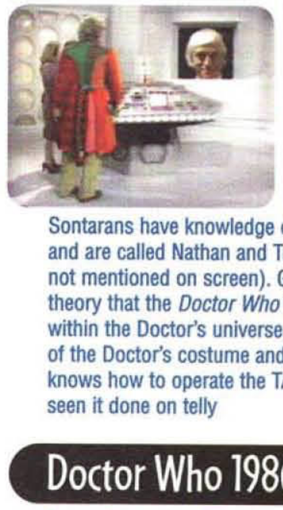
However, times were changing, and *Doctor Eyes* – directed, incredibly, by the TV Movie's Geoffrey Sax – was perhaps the last sketch that could justifiably poke fun at poor production values. A few years later, at the height of John Nathan-Turner-produced glossiness, Victoria Wood, in her own *As Seen on TV*, had to find a new target. She chose the show's overt jargon and technobabble, and produced a joke-light sketch that could almost have been written by Pip and Jane Baker ("I'll distract him while you nip round the back and neutralise his thermolobes." "But Doctor, I haven't got the Ming-Mongs!"). Jim Broadbent – recently seen as Mother in the *Avengers* movie –



Stitch-ups and fix-its

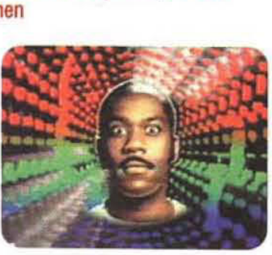
In a Fix With Sontarans 1985

Source Sketch on *Jim'll Fix It*
Writer Eric Saward
Characters from the series The Sixth Doctor, Tegan, two Sontarans
Story Two Sontarans have penetrated the TARDIS, carrying a vitrox bomb. The Doctor works at the console to deny them the power they need to operate the bomb – but, in so doing, he accidentally brings first Tegan and then young Gareth Jenkins aboard. The Sontarans arrive and, recognising Gareth as the future leader of an Earth defence force that will defeat their fleet, try to kill him. But the Doctor and Gareth have prepared a trap. Clouds of gas engulf the Sontarans and melt them
Continuity The TARDIS has a matter transporter, which takes its co-ordinates from the Doctor's thoughts. It also has Mandrel condensers – which we can only assume to be devices for refining the illegal drug vraxoin. The Sontarans have knowledge of their own future, and are called Nathan and Turner (the latter is not mentioned on screen). Gareth reinforces the theory that the *Doctor Who* TV show exists within the Doctor's universe, by wearing a copy of the Doctor's costume and claiming that he knows how to operate the TARDIS because he's seen it done on telly



Doctor Who 1986

Source Sketch on *The Lenny Henry Show*
Writer Lenny Henry and others
Characters from the series Peri (recast), a new Doctor, some Cybermen
Story The TARDIS lands on Earth in the 21st century. The newly-regenerated Doctor and Peri are greeted by a member of the lost tribe of the UBs: Britain's 60 million unemployed workers. Automation lies at the root of the problem, so it's ▶



ENGLAND
2010

▶not surprising that the Cybermen are involved. The Doctor and company flee from one of the monsters along some corridors, and finally confront the Cyber-Leader. Her short-sighted henchman cannot shoot straight, so they escape by running along some more corridors. The Doctor and Peri leave, slamming the TARDIS doors in the face of their UB friend

Continuity The Sixth Doctor regenerates when turbulence hits the TARDIS and causes him to fall over, although his companion is unscathed. Ridiculous or what! During a power outage, he can operate the TARDIS with a crank handle. We see our first Cyberwoman, this being the current Cyber-Leader, Thatchos. She is accompanied by the bespectacled Dennos. The TARDIS can be wheel-clamped. The Doctor and Peri take advantage of *Doctor Who*'s 18-month suspension to get to know each other better

Search Out Space 1990

Source TV episode in the BBC's *Search Out Science* series

Writer None credited

Characters from the series The Seventh Doctor, Ace, K9, a poor picture of a Dalek

Story For no apparent reason, the Doctor decides to host The Ultimate Challenge. The participants are Ace, K9 and Cedric (reputedly the most intelligent member of his race, although he doesn't know what shape the Earth is). The trio tackle a number of problems, from the length of a lunar month to what causes the seasons. K9's memory banks and automotive systems let him down as he follows a trail of Smarties meant to represent the stages of a star's development. He is cast into space and almost destroyed by the sun, but the Doctor materialises the TARDIS in his path and saves him. Finally, the Doctor gives his contestants 30 seconds to find the key to the universe. Ace concludes that it cannot be done – which, fortunately, is what it says on the Doctor's card

The
ULTIMATE
CHALLENGE

Continuity The Doctor has acquired a hovering platform and the ability to breathe and talk in space. K9 is almost destroyed when he fails the Doctor's Smartie test. He apparently loses all respect for his master thereafter, and takes to addressing him as 'Doctor'

played a composite Doctor battling against the evil Crayola, and yet another companion, Fiona, was added to the roster.

Lenny Henry's take on *Doctor Who* came complete with a companion called Peri and an altered title sequence to suggest that Lenny had indeed taken over the lead role from Colin Baker. It could almost be considered canonical, except that certain aspects of the source material were altered for the sake of political allegory. Doctor Lenny thought the Cyber-Leader was called Davros; in fact, since this was the eighties, the soul-less, compassion-less tyrant turned out to be Thatchos, complete with authentic Cyber costume, handbag, wig and a voice provided by Steve Nallon. For non-political *Doctor Who* fans, there was a guest appearance from *Kinda*'s Lee Cornes to look out for, and all the usual bases were touched – the ever-questioning companion, the technobabble and the constant running up and down corridors.

Spike Milligan's iffy Pakistani Dalek (top); and Peter Glaze as the Brig to Don Maclean's Doc in *Crackerjack* (Crackerjack!)

While the media was making much about the notion of a female Doctor (for no apparent reason), the latest incumbent of the TARDIS went ahead and showed us the real thing. Well, sort of. Lily Savage's enthusiastic portrayal of a tweed-clad, shopaholic Doctor in her own show just last year gave the impression that, should the part again be up for grabs for real, she'd love to be a contender. The companion was Brenda Gilhooley's Page Three stunna, Gayle Tuesday – or rather, for this appearance, Gayla – and the feminine slant extended to giving us the debut of a female Dalek, called, appropriately enough, a Ladek. This sketch could easily have taken place in the *Doctor Who* universe, albeit in a possible future in which the Cybermen have reformed (and become camp) and the Doctor has created a new K9 model and given it the name KY. Full marks to Lily for continuity, too – how many comedians would remember the loss of the sonic screwdriver at the hands of the Terileptils?

Victoria Wood's technobabble-packed sketch might so easily have been written by Pip and Jane Baker

Some of *Doctor Who*'s other icons have also made solo comedic outings – 'outings' being the operative word for the Daleks, who took a decidedly queer turn recently in Victor Lewis-Smith's *TV Offal*. For those of you who might have missed (or purposely avoided) the continuing adventures of the Gay Daleks: basically, they travel around the cosmos in their Turdis, coming out with the sort of dialogue that would have Mary Whitehouse turning in her grave if only she were dead, and ex-sperminating a lot. This sexual stereotyping kind of continues a trend for the Daleks, who'd already experienced the racial kind when Spike Milligan plonked an ill-fitting turban atop a dome and created the semi-legendary curry-making Pakistani Dalek in *Q*.

The TARDIS, it seems, has two main functions in comedy: [1] as a useful means of escape from any time or place; and [2] as a toilet. Appearances include *Chelmsford 123*, *UFO* (no not that one, we mean the Chubby Brown vehicle – not strictly speaking TV, but who's counting?), *The Goodies*, *A Kick Up the Eighties* (also notable for a couple of short appearances by a bloke dressed up as the Fifth Doctor) and *The Two Ronnies*. There are those who might dispute the fact that the TARDIS' appearance in the latter show's *The Adventures of Archie* was a solo venture for the ship as, when first seen, it was piloted by the Doctor. However, since this so-called Doctor was Ronnie Barker playing Jon Pertwee playing Worzel Gummidge thinking he's the Third Doctor, we've naturally discounted it.

Seen solo less often are the Cybermen. Their appearance on the *Harry Hill* show is particularly memorable, not because it was funny but because Peter Davison featured in the same episode and there was no attempt to stage a rematch.

Perhaps *Doctor Who*'s most prolific icon, however, is K9 – who, in addition to the examples above, has been purloined by BBC light entertainment programmes from *Jim'll Fix It* to *The Generation Game*. Maybe Sarah Jane has been renting her model out . . . Indeed, only recently, the possibility of a solo series for the Doctor's faithful friend has been mooted. If it goes ahead, it will feature a redesigned K9 and it isn't likely to follow established continuity. Even so, the proposal has generated a lot of interest – perhaps, ironically, from fans who, in a few years' time, will write the whole thing off as non-canonical and consign it to the dustbin of history. DWM

The Telesnap Archive

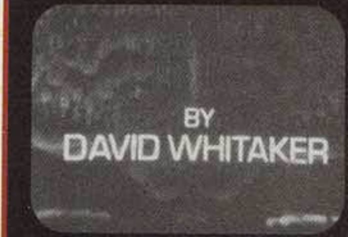
During the seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost forever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .

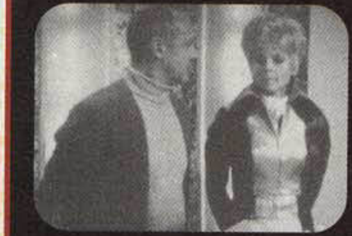
The Enemy of the World

Episode 2

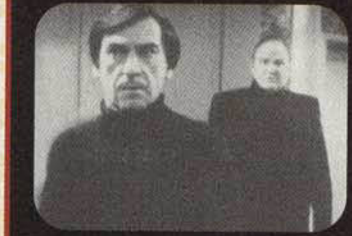
by David Whitaker
Directed by Barry Letts
Transmitted 30 December 1967

THE ENEMY
OF THE WORLD

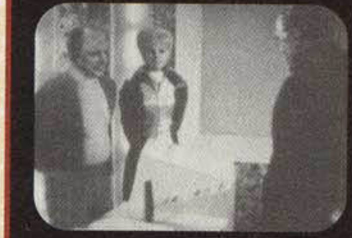




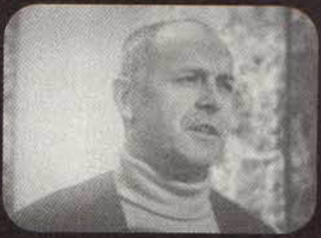
The Doctor's impersonation of Salamander fools Bruce, who believed his employer to be in the Central European Zone. Bruce asks what Salamander is doing with Kent, a man they had agreed was dangerous.



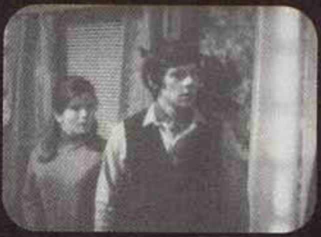
"They're not holding you here under some threat or other?" he asks. "No-one threatens Salamander!" exclaims the Doctor, assuring Bruce that he will explain all when he returns from Europe.



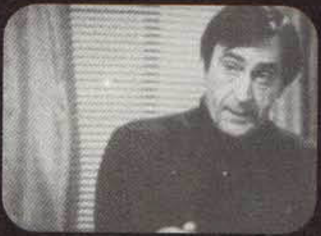
Bruce asks Astrid about the body at her bungalow. She lies, saying that the dead man was protecting her from assassins. Bruce asks why anyone should want to kill such a "nice young girl". "Obviously they thought I was there," remarks Kent.



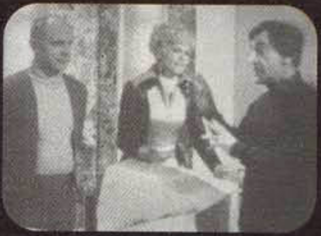
"Just like you a lot of people don't like me," continues Kent. Bruce rises to this – but the Doctor interrupts, still maintaining Salamander's accent: "They have information! I shall get it! I will see you on my return. Now leave me!"



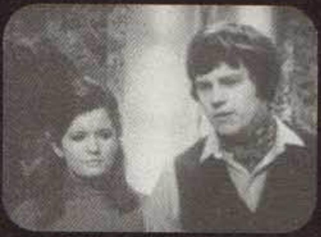
Bruce then turns on Jamie. "You just watch your step, that's all," he warns, before storming out. "I never said a word," says Jamie. "Must be the way you look," sighs the Doctor, reverting to his own voice.



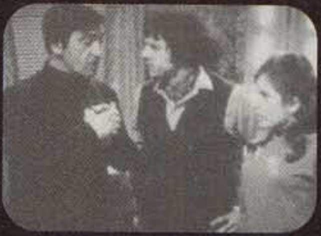
Victoria praises the Doctor's performance. Kent asks if he will join forces with them. "I don't know where you stand," the Doctor replies, "but you and this Salamander are obviously on opposite sides. That much is clear."



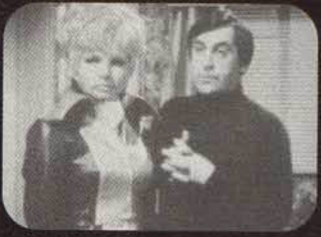
"But which side is good? Which side is bad?" he continues, "and why should I interfere?" "Well, you're the only man who can help save the world," asserts Astrid. The Doctor asks an unusually quiet Jamie for his opinion.



Jamie relishes the chance to save the world, but Victoria is hesitant. "It won't take you long to find out for yourselves," says Kent, suggesting that the youngsters go to the European Zone and infiltrate Salamander's inner circle.



"I can arrange three travel warrants and visas. Everything you need," Kent claims. "How can you do that? I thought you said you had no official position?" says the Doctor. "We have a contact there," explains Astrid.



"He must be a very important person," remarks the Doctor suspiciously. "He is," she replies, "Denes, Controller of the Zone." It's agreed that in the meantime, Kent will take the Doctor to Salamander's research station at Kanowa.

At the research centre . . .

. . . Bruce strides into base supervisor Benik's office, asking if Benik actually saw Salamander leave on the rocket for the European Zone: "I've just driven straight here from having spoken to Salamander. Not 200 miles away."

"That's impossible!" Benik reacts. "I don't lie," counters Bruce, "even to someone like you. He was with Giles Kent." "But he hates Kent," remarks Benik. "Exactly!" says Bruce, admitting that Salamander didn't seem to be his usual self.

Salamander is now in Europe, and Bruce asks Benik to radio him there: "Make sure that Kent hasn't got some hold over him that we don't know about." Benik says that Salamander can't be contacted until after his conference.

Frustrated, Bruce demands to be informed when Salamander *has* been contacted. He leaves. Benik reaches for a communicator: "I want a direct channel link to Leader Salamander. Notify me as soon as he is able to accept transmission."

In the Central European Zone, the real Salamander is admiring the view whilst Denes pores over a map. "This is dreadful news," moans Denes. Says Salamander, at the map: "Your Zone is in danger, Denes. Here, here and here."

"We've had no trouble for years in those mountains," counters Denes' deputy, Fedorin. "You don't imagine I make it up?" says Salamander. Denes points out that the volcanoes in question have been dead since the 16th century.

"A volcano is a strange thing, my friend. It is like a man in the hot sun, sleeping . . . still . . . lifeless. Then *boom!* He wakes full of energy! I know volcanoes," Salamander tells Denes. "Every one of my predictions has been accurate."

Denes still appears sceptical. A young woman enters. "Leader," she prompts, "the communications." Ignoring a ringing communicator, the dictator reminds her that he was not to be disturbed, and the girl turns to go.

"No, wait Fariah," calls Salamander, offering his guests refreshment. Fedorin eagerly accepts, but Denes says that he is going to visit his scientific advisers. He does believe Salamander, but would like confirmation of the facts.

"Your scientists won't help you," Salamander purrs. "They don't know, they are amateurs." Denes defends his staff. "Do what you wish," replies Salamander, summoning an escort. "You will soon see that I am right."

Fedorin moves to follow his Controller, but is stopped. "Oh, you will stay," Salamander smiles. "Have a drink. We have a great deal to talk about, you and I." Before departing, he orders Fariah to take care of Fedorin.

In a nearby garden, Jamie and Victoria await Astrid nervously.

Astrid arrives, saying all has been arranged; Salamander is resident in the President's Palace. She hands Jamie a pass to get through the front gates. "Find the terrace facing west," she instructs, warning Jamie to keep his wits about him.

Astrid then takes out a communicator and, after a few anxious words about interference from sunspots, the operator connects her call to Giles Kent. She informs her employer that the plan is working so far.

"Do you think the boy can handle it?" asks Kent. Although she thinks the Doctor and his companions are a little odd, she is sure that Jamie will be fine.

He then asks her if Denes has been informed of their plans. Astrid says she has arranged to meet him beneath a disused jetty by the river. "Disused Yeti?" the listening-in Doctor says, alarmed. "No, no, no. Jetty, jetty!" stresses Kent.

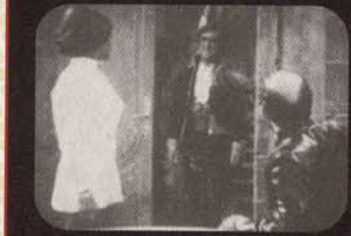
Astrid has nothing further to add, and says she will try to contact them when the plan goes through. Kent wishes her luck. "Jamie and Victoria will look after you," adds the Doctor. Astrid hangs up.

Pouring himself a drink, Fedorin invites Fariah to take a seat. She refuses. "Salamander won't mind," he says. "I would never sit down here," she emphasises. "If you don't like him, why do you work for him?" enquires Fedorin.

"He has a way of persuading people," she replies. "Yes, I could imagine that," remarks Fedorin. "*Brehau*," she mutters. He asks why Salamander wants to talk. "Salamander talks to many people," she says, "some only once."

"What exactly do you do here?" he asks, helping himself to more wine. Fariah informs him that she is Salamander's food taster; there have been many attempts on Salamander's life. "Dangerous job," he remarks.

"That's why it's very nice to have help for a change," she says. Fearful, Fedorin looks at the bottle: "You mean you haven't –" "No, I didn't have time," she teases. "Still taste good, nothing bitter?" "No, I don't think so," he splutters.



Fedorin asks why she took the job. "She was hungry," says the returning Salamander. "Only thing is, now she has all the food she needs, she's lost her appetite." "You are well protected," says Fedorin. Salamander snaps his fingers . . .

. . . and suddenly a guard rushes in, aiming a gun at Fedorin. "Very well protected," Salamander remarks. Suddenly Jamie climbs onto the terrace. Fedorin shouts a warning, but Jamie knocks out the guard and takes his gun.

Gun levelled, Jamie warns the Leader not to reach for the communicator. "Not as well protected as you think you are," he remarks, telling them to duck. He picks up the communicator and hurls it over the balcony.

Outside, Astrid activates a small control unit. A huge explosion rocks the terrace. Salamander's guards arrive, only to be chastised for failing in their duty. Salamander turns to Jamie for an explanation.

Jamie claims to have overheard two men who had planted a bomb in the device. The Leader asks how Jamie broke in. "I'm here on holiday with a friend. She's very pretty, so the guard didn't see me slip past him."

Jamie says that he risked his life because the Earth hasn't much of a chance without Salamander. Convinced of his good intentions, the Leader offers him a job. Jamie accepts, asking if the offer extends to his 'girlfriend' too.

Fariah suggests she could assist the chef. Jamie goes to collect his uniform. Fedorin asks Salamander the meaning of '*brehau*'. "It's a word we use in Mexico for 'sorcerer'. Why?" he says. "Nothing," Fedorin replies, thoughtfully.

In the park, Astrid flips through a book.

"Here comes Jamie," she observes. The young Scot reports that everything went well, and both he and Victoria have been offered jobs by Salamander.

"Does he look like the Doctor?" Victoria enquires. Jamie is saying that the likeness is quite uncanny when Astrid interrupts. "Careful," she warns, noticing Fariah and a guard approaching. Quickly, she departs.

The guard asks who was sitting with them. Fariah tells the guard that Jamie has permission to fetch his friend. The guard withdraws. Fariah introduces herself to Victoria, whom Jamie says is a "great dishwasher".

Astrid waits beneath the jetty. The sound of approaching footsteps causes her to cock her pistol – but she is relieved to discover that the feet belong to Denes.

"Thank you for getting me the necessary documents," says Astrid. "Have you been successful?" asks Denes. "So far," she replies, "Salamander's swallowed it."

Astrid listens as Denes says that Jamie and Victoria can now get close enough to Salamander to pick something out about him. "You were right about him," he concurs, "we must get rid of him. He must be stopped . . ."

"He will be stopped," promises Astrid. She will be returning to Giles, and asks if he can wait before acting. Denes is hopeful. As she asks if he can rely on Fedorin, they are interrupted by footsteps on the boards above . . .

Astrid prepares to fire – but Denes says she would only arouse suspicion by killing a guard. The guard above tells another to detain all strangers and moves on. Denes can think of no reason why Fedorin would betray him . . .

"But these are all lies," protests a panicky Fedorin, leafing through a folder and fretting about his friends and family. Salamander laughs. "My dear Fedorin, you don't suppose I intend to make your swindling public, eh?"

He explains the documents are a form of insurance. "Sit down, forget it," he cajoles. "I tell you what I'm going to do for you." He tells Fedorin that he is to replace Denes as controller of the Zone. "What do you want?" Fedorin despairs.

As Salamander explains how he would aid victims of the predicted disaster, Fedorin realises Salamander would in effect control the Zone. Salamander offers him a partnership, but Fedorin asks about the existing Controller.

"Denes is going to die," says Salamander. "Mysteriously . . . an assassin." "I can't do that!" says Fedorin, "You can't ask me!" The ground begins to shake. "I think I can ask you to do anything I want," states Salamander.

"My predictions are accurate!" broadcasts Salamander triumphantly. "The entire Eperjes-Tokaj Ranges are in eruption!" He calls Fedorin over to witness the volcanic turmoil . . .

"Fedorin," he beckons, "come and look. It's very pretty. The history of Hungary is about to be rewritten."

Bruce arrives, flanked by guards. Salamander tells him not to worry about reports of an attempt on his life. Denes races in, accusing Salamander of being responsible for the disaster: "You've done this somehow yourself!"

Salamander says that Denes ignored his warning, and orders Bruce to arrest him. Denes turns to Fedorin, who looks away. Salamander says Denes is too naive: "At your trial, Fedorin will be the chief witness against you!"

PRODUCER
INNES LLOYD

DIRECTED BY
BARRY LETTS
BBC tv

Back Issues

Here's a chance to plug any gaps in your **Doctor Who Magazine** collection and pick up issues you're missing. Please use the order form below, or a good copy. You can pay by cheque (payable to **Marvel Comics**), postal order, Visa or Mastercard – cash is not acceptable.

All magazines cost £4.00. UK inland postage and packing costs are included, overseas orders must add £1.00 (or US dollar equivalent) for surface mail delivery per magazine. As some issues are in short supply, please specify alternatives.

Send your completed form and payment to:

Doctor Who Back Issues, PO Box 503, Leicester, England LE94 0AD.

KEY TO LISTING

Ar Archive **Ft** Feature **It** Interview **St** Strip **Ts** Telesnap Archive **Tx** Text fiction

DOCTOR WHO MAGAZINE
BONNIE LANGFORD

DWM 198 Free poster **It** Richard Gauntlett; Dick Mills **Ar** *Time and the Rani* **Ft** The Making of *Silver Nemesis*; What the Papers Said; Missing Stories, *The Prison in Space* **St** *Emperor of the Daleks* 2 **Tx** *Deceit* (Peter Darvill-Evans)
DWM 199 Free poster **It** Delia Derbyshire; Johnny Byrne; Ingrid Pitt **Ar** *Warriors of the Deep* **Ft** Colourisation; What the Papers Said; Missing Stories, *The Prison in Space* **St** *Emperor of the Daleks* 3 **Tx** *Lucifer Rising* (Jim Mortimore and Andy Lane); *Anti Matter with Fries* (Gareth Roberts)
DWM 202 Free postcards **It** Matthew Waterhouse; David Maloney; Colin Baker **Ar** *Planet of the Daleks* **Ft** *In Memory Alone* **St** *Emperor of the Daleks* 6 **Tx** *Shadowmind* (Christopher Bulis).
DWM 203 Free postcards **It** David Maloney; Carmen Silvera; Alan Bennion; Liz Parker **Ar** *Invasion of the Dinosaurs* **Ft** Survey results; Missing Stories, *Paradise Five* **St** *Final Genesis 1* (Warwick Gray/ Colin Andrew) **Tx** *Birthright* (Nigel Robinson)

Fight for your rites
D
"I always thought
women in the series,

DWM 204 Free postcards **It** Dudley Simpson; Bernard Archard; Edward Kelsey; Robert James; Andrew Morgan **Ar** *The Reign of Terror* **Ft** *The Paradise of Death* **St** *Final Genesis 2* **Tx** *Iceberg* (David Banks)
DWM 207 Free poster **Ar** *Attack of the Cybermen* **Ts** *The Tenth Planet* 4 **Ft** Creation of *Doctor Who;* the appeal of *Doctor Who* **St** *Time and Time Again* (Paul Cornell/John Ridgway) **Tx** *The Left-Handed Hummingbird* (Kate Orman)
DWM 209 Free postcards **It** David Burton; John Gorrie; Jane How **Ar** *The Underwater Menace* **Ts** *Fury From the Deep* 4 **Ft** Creation of *Doctor Who; Dimensions In Time; New Adventures* authors **St** *Cuckoo 2* **Tx** *No Future* (Cornell)
DWM 210 Free postcards **It** Philip Hinchcliffe; Angus Lennie; Glen McCoy **Ar** *Terror of the Zygons* **Ts** *Fury From the Deep* 6 **Ft** What the Papers Said; Missing Stories, *The Rosemariners*; *New Adventures* **St** *Cuckoo 3* **Tx** *Tragedy Day* (Gareth Roberts)
DWM 211 Free postcards **It** Roberta Tovey **Ar** *The Greatest Show in the Galaxy* **Ts** *The Web of Fear 2* **Ft** What the Papers Said; Missing Stories, *The Rosemariners; The Greatest Show in the Galaxy* special effects **St** *Uninvited Guest* (Warwick Gray/John Ridgway) **Tx** *Legacy* (Gary Russell)
DWM 216 **It** Sylvester McCoy; Keff McCulloch; John Challis; Kenneth Gilbert **Ar** *The Monster of Peladon* **Ts** *The Wheel in Space* 6 **Ft** Editing *The Seeds of Doom*; Readers' Survey; BBV **St** *The Lunar Strangers* 2 **Tx** *First Frontier* (David McIntee)
DWM 223 **It** Michael Hayes; David Driver **Ar** *The Armageddon Factor* **Ts** *The Underwater Menace* 4 **Ft** The future in *Doctor Who*; *New Adventures* authors **St** *Change of Mind* 3 **Tx** *Infinite Requiem* (Daniel Blythe)
DWM 224 Free collectors' cards **It** Andrew Cartmel; Michael Hayes **Ar** *The Abominable Snowmen* **Ts** *The Abominable Snowmen* 1 **Ft** The Second Doctor; *Who* on the internet **St** *Land of the Blind* 1 (Gray/Lee Sullivan)
DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** *The Curse of Fenric* **Ts** *The Abominable Snowmen* 2 **Ft** *Eye of the Beholder* **St** *Land of the Blind* 2 **Tx** *Sanctuary* (David McIntee)
DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (*Out/ TARDIS*) **Ar** *Snakedance* **Ts** *The Abominable Snowmen* 4 **Ft** Alien worlds; audio books **St** *Up Above the Gods* (Richard Alan/Sullivan) **Tx** *Meridians* 1 (Andrew Cartmel)
DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (*Out/TARDIS*) **Ar** *The Ark* **Ts** *The Abominable Snowmen* 5 **Ft** Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* (Alan Barnes/Geraghty) **Tx** *Meridians* 2 (Andrew Cartmel)

THE AUTON DIARIES
A

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** *The Face of Evil* **Ts** *The Abominable Snowmen* 5 **Ft** *Downtime;* Vox pops; Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* 2 **Tx** *Meridians* 3
DWM 230 **It** Nicholas Mallett; Jeremy Bear; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (*Out/TARDIS*) **Ar** *The Mutants* **Ts** *The Abominable Snowmen* 5 **St** *The Curse of the Scarab* 3 **Tx** *The Final Analysis* 1 (Roberts)
DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (*Out/TARDIS*) **Ar** *Timelash* **Ts** *The Abominable Snowmen* 5 **Ft** *The Five Doctors Special Edition*; Michael Wisher tribute **St** *Operation Proteus* 1 (Roberts/ Geraghty)
DWM 232 **It** Matthew Robinson; Richard Martin; Roger Cheveley **Ar** *The War Games* **Ft** *Panopticon 95*; **St** *Operation Proteus* 2 (Roberts/Geraghty) **Tx** *The Final Analysis* 2
DWM 236 **It** Nicola Bryant; Sheila Ruskin; Bob Baker/Dave Martin **Ar** *The Keeper of Traken* **Ts** *The Highlanders* 4 **Ft** The JN-T Memoirs 4; The new Doctor **St** *Black Destiny* 2 **Tx** *The Dragon of Hyacinth Lodge* 1 (Barnes)
DWM 240 **It** Philip Segal; Mark Eden **Ar** *Marco Polo* **Ts** *The Evil of the Daleks* 4 **Ft** TV Movie review; Survey results; The JN-T Memoirs 8 **St** *Ground Zero* 3
DWM 242 **It** Nicholas Courtney *(Out/TARDIS)*; Chris D'Oyly John **Ar** *The Space Pirates* **Ts** *The Evil of the Daleks* 6 **Ft** Class 4G on TV Movie; *Doctor Who*'s 20 greatest moments **St** *Ground Zero* 5
DWM 243 **It** Frazer Hines; Derek Martinus; Philip Segal *(Out/TARDIS)* **Ar** *Underworld* **Ts** *The Evil of the Daleks* 7 **Ft** Time travel; Local Groups **St** *Doctor Who and the Fangs of Time* (Sean Longcroft)
DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** *Silver Nemesis* **Ft** J'adore/ J'accuse the Cybermen; Conventions; Time travel 2 **St** *Endgame* 1 (Barnes/Geraghty)
DWM 245 **It** Chris Clough **Ar** *The Mind Robber* **Ft** The JN-T Memoirs 9; Roots 1; *Who* stories with the same plot; The High Council on TV Movie **St** *Endgame* 2
DWM 246 **It** Pennant Roberts **Ar** *The Time Warrior* **Ft** The future of *Doctor Who;* Panopticon 96; 20 forgotten functions of the TARDIS; The JN-T Memoirs **St** *Endgame* 3
DWM 249 **It** Wendy Padbury *(Out/TARDIS)*; Graham Williams **Ar** *The Trial of a Time Lord* (Parts Five-Eight) **Ft** Cliffhangers; The JN-T Memoirs 13 **St** *The Daleks* 2 (John Lawrence/ Ron Turner); *The Keep* 2 (Barnes/Geraghty)
DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** *The Romans* **Ts** *The Macra Terror* 1 **Ft** Personality of the Doctor; *Doctor Who* dictionary; Roots 3 **St** *The Daleks* 3; *Fire and Brimstone* 1 (Alan Barnes/Martin Geraghty)
DWM 252 **Ar** *The Ambassadors of Death* **Ts** *The Macra Terror* 2 **Ft** Terry Nation tribute; Overview of the *New Adventures*; Personality of the Doctor **St** *The Daleks* 4; *Fire and Brimstone* 2
DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt **Ar** *The Pirate Planet* **Ts** *The Macra Terror* 3 **Ft** Rebuilding of *The War Machines;* Roots 4; Readers' Survey results **St** *The Daleks* 5; *Fire and Brimstone* 3
DWM 254 **It** Yee Jee Tso (*Out/TARDIS*) Peter Moffatt; Tristan de Vere Cole; John Davies **Ar** *The Wheel in Space* **Ts** *The Macra Terror* 4 **Ft** The Master; Manopticon 5 **St** *The Daleks* 6; *Fire and Brimstone* 4
DWM 258 **It** Tom Baker; Christopher H Bidmead 2 **Ar** *Castrovalva* **Ft** Roots 6 **St** *Tooth and Claw* 2 (Barnes/Geraghty)
DWM 260 **It** Bonnie Langford **Ar** *The Three Doctors* **Ts** *The Faceless Ones* 1 **Ft** Sydney Newman tribute; Tom Baker vox pops **St** *Tooth and Claw* 4
DWM 261 **It** Chris Boucher; John Levene (*Out/TARDIS*); Ian Collier; Paul Jerricho **Ar** *Arc of Infinity* **Ts** *The Faceless Ones* 2 **Ft** Companions; *Doctor Who* CD-Rom
DWM 262 **It** Mary Tamm; Gerard Murphy/ Fiona Walker **Ar** *The Dominators* **Ts** *The Faceless Ones* 3 **Ft** *Doctor Who*'s London **St** *The Final Chapter* 1 (Barnes/Geraghty)
DWM 264 **It** Michael E Briant 2; Richard Franklin (*Out/TARDIS*) **Ar** *The Claws of Axos* **Ts** *The Faceless Ones* 5 **Ft** *Doctor Who* in the USA **St** *The Final Chapter* 3
DWM 267 **It** Barbara Clegg; Paul Cornell **Ar** *Shada* **Ft** Spiking the canon **St** *Wormwood* 2 (Gray/Geraghty)
DWM 268 **It** Mervyn Haisman; Rodney Bennett; Katy Manning (*Out/TARDIS*) **Ar** *The Time Monster* **Ft** Sexuality in *Doctor Who* **St** *Wormwood* 3
DWM 269 **It** David Fisher; Nerys Hughes/ Simon Rouse; Tony Virgo **Ar** *The King's Demons* **Ft** *Doctor Who* on *Junior Points of View* 1 **St** *Wormwood* 4
DWM 270 **It** Barry Letts; Ken Grieve **Ar** *The Twin Dilemma* **Ft** The making of *Auton 2; Doctor Who* on *Junior Points of View* 2 **St** *Wormwood* 5
DWM 271 **It** Antony Root; Pamela Salem/ Karen Gledhill **Ar** *The Invisible Enemy*, *Mission to the Unknown* **Ft** The making of *The Ice Warriors Collection* **St** *Wormwood* 6

SEX AND THE SINGLE GALLIFREYAN
M
In Doctor Who, all matters even passingly sexual are considered utterly taboo

DOCTOR WHO MAGAZINE BACK ISSUES ORDER FORM

Name ______________________

Address ______________________

____

____

Postcode ______________________

Issues required ______________________

____

Alternative issues (in order of preference)

____

METHOD OF PAYMENT

☐ I enclose a cheque made payable to Marvel Comics for £

☐ Please charge my Visa Mastercard to the sum of £

My card number is

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

expiry date

signature

The Seeds of Death

Mars attacks . . . Hampstead Heath? Clipboard in hand, DWM Archivist Andrew Pixley T-Mats to the dark side of the moon – where the Second Doctor runs into the the fearsome Ice Warriors again.

BBC Video [3] Bobi Bartlett [1]

EPISODE ONE

T-Mat Control is Earth's computer-controlled centre of operations for the instant transferral of food and personnel around the globe via T-Mat cubicles. Problems have put shipments behind schedule; Controller Kelly informs Osgood that assistant controller Fewsham is making too many mistakes. Travelling to the Moonbase via T-Mat, Osgood is confronting Fewsham when alarms sound. Technicians rush in, followed by an alien creature; contact with the moon is lost. The aliens take control. Osgood bravely attempts sabotage, only to be killed by the invaders. At T-Mat Control, Commander Justin Radnor puts pressure on Kelly and her team to get T-Mat operational.

The TARDIS materialises, and the scanner shows the Doctor, Jamie and Zoe a collection of objects relating to space flight up to the 21st century; they emerge into a workshop housing a museum where a video screen describes Travel Mat, the ultimate form of travel. They are confronted by Professor Daniel Eldred, a devotee of space travel who designed an ion rocket rendered obsolete by T-Mat when the government withdrew their backing.

Elsewhere, Kelly says that the only way of reaching the moon is by using a rocket from a museum. Radnor takes Miss Kelly to see Eldred, but Eldred believes his old colleague betrayed him by working on T-Mat. The authorities know Eldred has built his ion rocket for unauthorised launch and wish to use this for the moon mission. Eldred refuses.

On the moon, technicians Phipps and Locke are aghast when the terrified Fewsham co-operates with the invaders by repairing the video-link; contacting T-Mat Control, Locke only manages to say that Osgood is dead before the link is cut. Martians, led by Slaar, have entered. Slaar orders his Warrior to kill Locke – and the alien obeys.

EPISODE TWO

Phipps escapes from the control room, leaving Fewsham with the Martians. The Warriors stalk Phipps through the base while Fewsham works on the emergency T-Mat link.

Eldred explains that he is too old to travel to the moon. The Doctor and Zoe offer their services as astronauts; Radnor orders Kelly to make preparations to launch rocket ZA 685. There is only enough fuel to reach the moon, where they must refuel or use T-Mat to return. Zoe memorises all the instructions and Jamie insists on accompanying his friends. ZA 685 launches with the Doctor, Jamie and Zoe on board, but after lift-off the communication circuit fails.

Kelly hears that the T-Mat link is working again and travels to the moon where she finds Fewsham and starts her repairs – watched by Slaar.

On the rocket, the crew activate a homing beacon on the moon to guide them in. This is housed in the solar energy store room, where Phipps is hiding. Having rigged up some solar dishes, Phipps destroys a hunting Warrior, unaware that he has diverted power from the beacon. On the rocket, Zoe says that without the signal they are destined to "drift on endlessly through space" . . .

T-Mat Controlle 9004862 Gia Kelly (Louise Pajo

At the Weather Station, Zoe (Wendy Padbury) and Jamie (Frazer Hines) are joined by the Doctor (Patrick Troughton), fresh from his encounter with the Martian fungus

EPISODE THREE

Sending an emergency call, Phipps makes contact with the rocket; his description of the aliens tells the Doctor that the invaders are Ice Warriors from the dying planet Mars. The rocket manages to touch down at the Moonbase and the Doctor sets off to find Phipps, leaving Jamie and Zoe to refuel the ship. Meeting up with Phipps, the Doctor realises that they must destroy T-Mat to prevent an invasion. Simultaneously, Zoe realises that the rocket motors are useless and that T-Mat is their only hope of reaching Earth.

Kelly completes her repairs and is about to leave when the Martians emerge. The aliens can now send to any city in the world. Phipps and the Doctor encounter a Warrior holding Kelly captive; their distraction allows her to escape with Phipps, but the Doctor is seized and taken before Slaar. Slaar shows him a seed growing inside a container; it explodes in the Doctor's face, and he collapses.

Jamie and Zoe meet Kelly and Phipps in the solar power room, where they plan to reach the control centre via maintenance tunnels and turn up the heat to defeat the Warriors. Slaar has Fewsham T-Mat a seed to T-Mat Control on Earth. Radnor and Technician Brent see the object materialise and suddenly swell in size: "It's alive!"

EPISODE FOUR

Brent enters the T-Mat cubicle as the pod bursts; he collapses and dies. Gas from the pod is expelled into the London air. Fewsham sends pods to Oslo and Hamburg. Jamie and Phipps make their way through the tunnels to the control room where Fewsham dispatches to Paris. On Earth, 16 T-Mat centres have been hit; technicians have died from oxygen starvation. In London, a foam-like fungus begins to form. Slaar orders Fewsham to T-Mat the Doctor's prone form into space, but he is rescued from the cubicle by Phipps and Jamie. While Jamie gets the Doctor back to the store room, Phipps finds he is too large to get out of the hatch. It is decided that Zoe could fit through.

The fungus is attacking plant life wherever it has been released. A Warrior materialises at T-Mat Control, overpowers security guards and sets off across London. Eldred realises that all the cities receiving pods are in the Northern Hemisphere, currently in winter.

Phipps and Zoe reach the control room and Fewsham distracts his Martian guard. Zoe reaches the heating control as the warrior turns, and Phipps is killed. Zoe screams: "Help me, Doctor! Help me!"

EPISODE FIVE

The heat rises, and the Warriors collapse across the base. The revived Doctor and the others join Zoe and Fewsham and plan to T-Mat back to Earth. Eldred and Radnor inform Sir James Gregson of the situation; the Warrior was last sighted by the Weather Control Station. The Warrior enters the station and fuses the weather controls to 'dry'.

The Doctor, Jamie, Zoe and Kelly arrive back on Earth, but Fewsham remains on the moon and resets the heating control – and Slaar staggers in. Meanwhile, the Doctor and Eldred analyse the fungus; it is an oxygen-absorbing molecule which will convert the Earth's atmosphere to one like Mars', but it can be destroyed by water.

Kelly suggests that a satellite is launched to carry a new control for T-Mat. The Doctor contacts T-Mat control to say they need rain created at the Weather Control Station; Jamie and Zoe rush there through the foam, and find the damaged controls. On the moon, the Grand Marshal informs Slaar that their invasion fleet is approaching; Fewsham relays the Martian homing signal to T-Mat control before Slaar has him killed. The Doctor says that the satellite should be launched with a fake homing signal to deflect the Martian armada.

The Doctor rushes after Jamie and Zoe through the foam, arriving at the Weather Station door and hammering to be let in. However, Jamie and Zoe are hiding from the Warrior. The fungus swells over the Doctor's head . . .

"I'm a genius!"

On Moonbase, the Doctor has been trapped beside a locked door by two Ice Warriors, who advance upon him . . .

DOCTOR Stop!
ICE WARRIOR You must be destroyed.
DOCTOR You've got no orders to kill me. Your leader will want to speak to me.
ICE WARRIOR Humans are our enemies.
DOCTOR But I can be useful to you, like Fewsham. Your leader will be angry if you kill me. I'm a genius.
(A nasty, indecisive pause as the Ice Warrior considers)
ICE WARRIOR Genius? You will come with me.

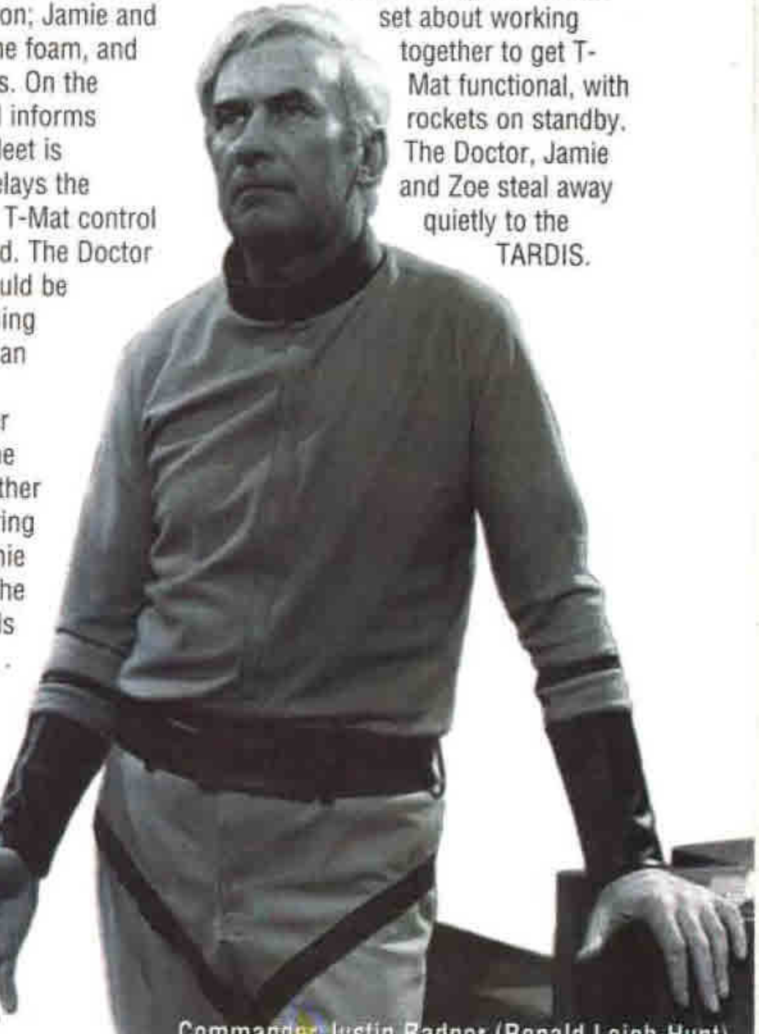
From The Seeds of Death
Episode Three
by Brian Hayles

EPISODE SIX

Jamie distracts the Warrior so that Zoe can open the door for the Doctor; the Doctor constructs a solar device like Phipps' to deal with the Warrior. While the Doctor repairs the weather controls, the satellite is launched. Slaar sends his signal to the Grand Marshal.

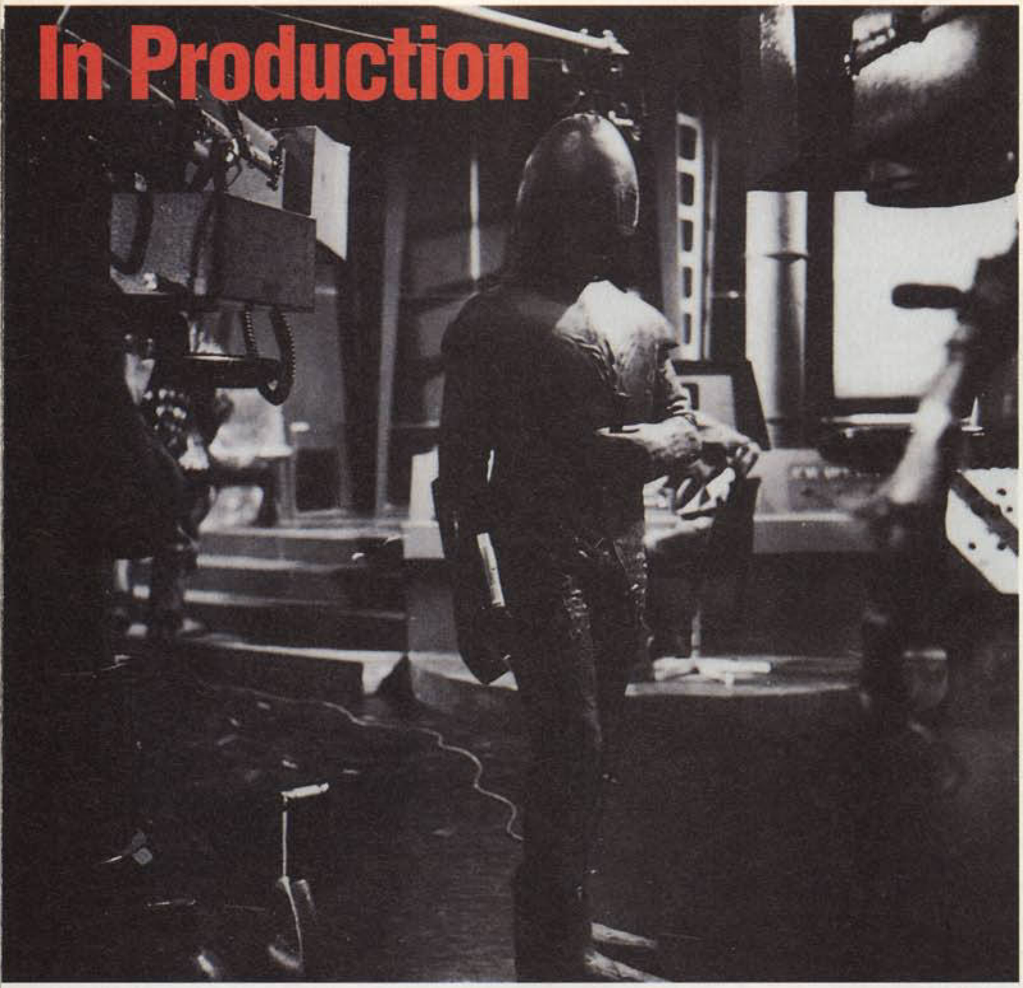
The Doctor T-Mats to the moon where he de-activates Slaar's signal, but is then captured by Slaar. The Doctor is told he will operate T-Mat when the invasion force arrives. An impatient Jamie has Zoe T-Mat him to the moon just as the Grand Marshal realises that the fake homing signal has diverted the fleet into an orbit about the sun. Jamie's arrival distracts the Warriors; in the chaos, Slaar is killed and the remaining Martians are defeated.

Rain starts to fall, destroying the fungus. Kelly and Eldred set about working together to get T-Mat functional, with rockets on standby. The Doctor, Jamie and Zoe steal away quietly to the TARDIS.



Commander Justin Radnor (Ronald Leigh-Hunt) attempts to wrest T-Mat back from Martian clutches

In Production



Following the favourable viewer response to *The Ice Warriors*, broadcast in November and December 1967, *Doctor Who* story editor turned producer Peter Bryant arranged a re-match between the Doctor and the reptilian warriors from Mars – a rematch which would make further use of the creatures' expensive costumes. In early 1968, incoming story editor Derrick Sherwin requested a new storyline from writer Brian Hayles, who had authored *The Ice Warriors*. Hayles' subsequent outline, *The Lords of the Red Planet*, was referenced in BBC Classified Drama lists dated Tuesday 20 February 1968; he was paid a fee for this storyline on Friday 24 May. Around this time, Hayles had also been writing for *Out of the Unknown*, *Z Cars* and ABC's *Public Eye*.

Over summer 1968, Sherwin was writing *The Invasion* and (unsuccessfully) pursuing another job. Bryant filled in for Sherwin during June, and in July Sherwin's assistant script editor, Terrance Dicks, was promoted to full script editor. It was Dicks who commissioned Hayles to write a treatment titled *Doctor Who and the Seeds of Death* on Monday 15 July; the target delivery date was Thursday 1 August. Since a second storyline was requested, it would appear that *Doctor Who and the Seeds of Death* differed substantially from *The Lords of the Red Planet* – or, indeed, that it may even have been a different story altogether.

In a scene breakdown for *The Seeds of Death* dated Monday 5 August, details were defined. Episode One opened by showing the Travel-Mat beam pulsating from the moon, where Fewsham is obeying "an unseen commander". T-Mat is supervised by the male Technical Co-ordinator Kelly, who is aided by Public Relations Officer Mary Burcott. The TARDIS lands on a rocket launching pad at Eldred's space museum – but, when invited outside by Eldred, the Doctor, Jamie and Zoe are knocked out by Eldred's 'gasgun' and awake to find themselves tied up. Mary suggests seeking Eldred's help. Slaar was described as "a Warrior warlord, who from the back looks almost human", and lets Locke contact Earth to lure specialists to the moon.

Slaar's commander, Visek, arrives on the moon in Episode Two. After Radnor stops Eldred's interfering by putting him in protective custody, the Doctor persuades the professor to help. Hiding in Moonbase, Phipps electrocutes a searching Warrior. Eldred and his friends set off on the rocket mission, finding Mary Burcott stowed away on board. The climax of the episode was to feature Phipps and Fewsham hiding from the Warriors and fighting over the risk of operating the radio transmitter which Eldred needs for guidance.

In Episode Three, Kelly is stunned after taking T-Mat to the moon; the Martians fit him with electronic headgear and force him to work on rebuilding the T-Mat cubicle innards. The rocket lands; Jamie and the Doctor look for Phipps while Eldred, Zoe and Mary effect repairs. The Doctor is captured by Fewsham, while Eldred's party find Kelly in a catatonic state. Visek reveals to the Doctor the flowering fungus which the Warriors will use to conquer Earth. The cliff-hanger would show a warrior materialising in a T-Mat cubicle on Earth and breaking out in front of Brent and Radnor.

Episode Four indicated that Slaar would be able to see the Warrior's point of view as it rampaged on Earth, heading for the gates of Hyde Park and avoiding a puddle. Zoe is able to remove the control helmet from Kelly, but Fewsham's demise comes when he vanishes from inside a T-Mat cubicle, having served his purpose. The Warrior releases its fungus in the park and is attacked with lasers. The Martians leave the Moonbase via the airlock, abandoning the Doctor's party and leaving in their ship. The Doctor's party ponders their plan. The climax of the episode would show the fungus starting to spread across the dying grass.

In Episode Five, the party attempt to warn Radnor about the fungus; already, a gardener has been found choked to death in the Park's hothouse. The Warrior is located and overpowered, collapsing on the steps of T-Mat Control. The Doctor's party are T-Matted back to Earth by Phipps. The Warrior is strapped down and examined; Zoe and Jamie are left beside it. The Doctor is overcome by fumes as he and Eldred examine some plant samples from the 'dead' area. The Warrior recovers and makes for World Weather Control, followed by Zoe. Jamie calls for help on the T-Mat Control intercom. Realising that the fungus is an anaerobic chlorophyll destroyer, Radnor and the Doctor head for World Weather Control to find the Warrior and technicians dead; the controls are locked for 'sub-zero tundra'. The climax of the episode was to take place aboard the Martian spaceship, where Slaar and Visek watch the chronometer as the final phase of their plan approaches. Dicks was concerned about some aspects of the storyline for this episode, wanting to check the scientific principle of the fungus and also suggesting that the cliffhanger should involve the spread of the fungus.

Episode Six's breakdown had Phipps in Moon Control sending a warning to Earth about the approach of the Martian fleet, which is preparing to land on the moon. Zoe and Jamie work with

BBC Video [2] Bobi Bartlett [1]

STORYLINE DOCTOR WHO AND THE SEEDS OF DEATH

The *Doctor Who and the Seeds of Death* storyline is set around the year 3000AD, when Earth is described as a "Green Belt Utopia". Earth is reliant on the instantaneous Travelmat, or T-MAT; Central Government needs the help of the eccentric Professor Eldred of the Space Travel Museum when a Moon control station is sabotaged by two Martian warlords ("a more intelligent and humanoid version of the Warriors"). The Doctor and his friends pilot the best-preserved of the Professor's rockets to the Moon. The Martians plan to T-MAT Warriors to major population centres on Earth to plant a Martian spore bearing algae which will break down the chlorophyll in Earth's plants, create a hereditary virus and so halt photosynthesis on Earth. Earth's atmosphere will thus become carbon-dioxide and nitrogen-rich – ideal for the Martians. The spores, which will burst in four weeks, are deployed on Earth by Martian "suicide warriors". The Doctor and the authorities destroy the spores by spraying them with oxygen ("possibly liquid, for visual effect"). The suicide warriors are diverted into space when they step into the Travelmat despatch chambers.

Eldred studying the fungus, while the Doctor wears a heavy coat and oxygen breathing set to venture into the Park, where people are dying. The Doctor now insists that they must warm things up to destroy the spores. Meanwhile, Kelly gives Phipps instructions on how to rewire the Moon Control systems to block the Martians' plan; Phipps returns to Earth and the T-Mat cubicle on the moon explodes behind him, just as Visek and Slaar enter. Spilling water on the fungus by accident, the Doctor discovers a weapon he can use against it; he battles to use the pumps at a nearby lake to hose the fungus away. This plan fails when the fungus takes the oxygen from the water, making hydrogen. Using oxygen from his pack, the Doctor causes the gas to ignite and destroy the fungus. Meanwhile, the Warriors enter the repaired cubicles on the moon to T-Mat to Earth – only to find themselves blasted out into deep space. Visek and Slaar perish in the heat from the explosions in Moon Control.

Hayles delivered the revised storyline on Wednesday 7 August. Having agreed some changes, Dicks commissioned Hayles to produce six scripts on Wednesday 28 August, with a target delivery date of Monday 7 October; his main concerns had been the large number of sets, the demand on film sequences and that the Warriors were used in a similar manner to Hayles' previous serial. A format change for the series was looming, however; Frazer Hines, who played Jamie, had announced his intention to leave part-way into the new season in the *Daily Mail* of Thursday 5 September. His contract of Tuesday 30 April ran until *The Prison in Space*, the story planned to precede *The Seeds of Death*. With Jamie's departure, Bryant, Sherwin and Dicks had developed a new character called Nik.

Episodes One and Two of *The Seeds of Death* were delivered on Monday 30 September, after which Hayles was instructed that Troughton had been granted a week's holiday which would necessitate the Doctor being written out of Episode Four. A day later, Hayles was informed that the character of Jamie – whom he had replaced with Nik – was to be retained.

Hayles delivered Episode Three on Thursday 2 October, but there seemed to be a change of heart at the production office. On Friday 3, Hayles was informed that Jamie was indeed now to finish prior to his serial and the character of Nik *should* be introduced. Writing the final episodes, Hayles reworked Jamie as an un-named companion. All these amendments caused the final three episodes to be late: Episodes Four and Five were delivered on Tuesday 8 and Episode Six on Thursday 10. On Wednesday 9, Hines decided to continue as Jamie after all, and was duly contracted for the serial.

Unfortunately, the scripts Hayles submitted were not what the production team wanted, but it was decided that they would "try to be kind" to him. Dicks sent a detailed set of changes back to the writer. Hayles claimed that the problems had been caused by Troughton's holiday and the indecision over Jamie/Nik. The production office felt that Hayles had been informed of these requirements well in advance and overshot a reasonable deadline; it was suggested that Dicks should revise all six scripts. However, by Monday 28 October, Hayles was rewriting the script to meet the team's wishes. The following day, the BBC contacted Hayles' agent and explained the scripts as delivered were not acceptable, refuting Hayles' excuses on the grounds that Dicks had given him detailed notes at the breakdown stage.

"There's something very sinister about the Ice Warriors. They did make me shiver a bit, I have to say!"

Wendy Padbury

On Thursday 14 November, Hayles was paid the full fee for his first two scripts and a half-fee for the remainder, with a rewrite fee following a week later. During November and early December, Dicks amended the first two scripts and rewrote the remainder from Hayles' storyline. For this reason, Sherwin – who had been trailing Bryant as the series' new producer – became script editor on the next scheduled serial, *The Space Pirates*.

The Seeds of Death would demand a great number of visual effects. This caused problems for Jack Kine's understaffed Visual Effects department and – as with the previous few serials – the production team were forced to contract the special effects work out to Bill King's company, Trading Post, with designer Paul Allen advising on specific requirements.

The revised script for Episode One did not specify a date for the serial, but the Doctor (referred to as 'Doctor Who' in the scripts) identifies an ion jet rocket of the 21st century in Eldred's museum (promotional information suggested the setting as the start of the 21st century). In the camera script, Eldred says that it was his rocket made the first manned landing on the moon; this was revised when it was realised that NASA would probably reach the moon in a matter of months, making the claim unlikely.

The identity of the alien villains was to remain undisclosed until Episode One's cliff-hanger: when the technician Harvey is killed on Moonbase, the script indicates that we "hear the noise of the Ice Warrior gun and see the man and his image defract". Stage directions also demanded that Locke stares into the camera "as though it were a threatening being" and that Slaar should stand close to camera "in such a way that we are not yet fully aware of his physical characteristics". There was little description of the humans: Osgood was "dressed in the T-Mat uniform, with a Controllers badge on it" while Radnor was "very autocratic".

In Episode Three, Jamie calls the Martians Ice Warriors, mentions that he has encountered them before and that they come from the dying planet Mars – all references back to *The Ice Warriors*. The Ice Warrior is armed with a "sonic gun", and a new rank, the Grand Marshal, is mentioned. When the Warrior is attacked with the solar device, he "withers and dies". In the script, when Slaar sees the Doctor attempting to open the container, he offers him a key to unlock the box; the Doctor is holding a seed in his hands when "it begins to grow, like a balloon".

Episode Four's script describes the Martian seed pods as being inside "husks". Dicks wrote his script around Troughton's non-availability: "Fewsham looks down at the Doctor's huddled face down body (double) . . . in such a way that the Doctor's face is concealed from us by his

INCIDENTAL MUSIC

Incidental music was composed and conducted by Dudley Simpson who, having worked on *Doctor Who* since 1964, had already devised a percussive theme for the Martians in *The Ice Warriors*; he had previously worked with *The Seeds of Death* director Michael Ferguson on both *Out of the Unknown* and *Triton*. Simpson attended discussions with both Ferguson and Brian Hodgson of the BBC Radiophonic Workshop – who would add an electronic element to the score – on Monday 25 November; Simpson was formally booked on Thursday 12 December. Nine minutes' music was recorded for the serial at Riverside Studios on Monday 30 December between 7.00 and 11.00pm. Simpson conducted himself, percussionists Eric Allen and John Blanchard, and Hodgson, and the score made use of a pedal tymp drum, a full-range marimba and a glockenspiel. Discussions regarding the music tracks were held on both New Year's Day 1969 and Wednesday 8 January.

body". In Episode Five, there was extra dialogue at the end of the first scene where Zoe asks Fewsham if they can get to the others, and Fewsham uncertainly agrees. On the wall map at T-Mat Reception, white flags were to be placed on Oslo, New York, Berlin, Hamburg, Paris, London and other Northern Hemisphere cities where the pods have arrived, whereas black flags were to indicate famine areas, including India, Africa, Europe and North America. The exterior of the Weather Control Bureau was to be situated on common land, with the Warrior wading through foam in a courtyard to reach it.

The director assigned on *The Seeds of Death* was Michael Ferguson, who had overseen *The War Machines* in 1966. Since then, he had worked on *Softly, Softly*, *Z Cars* and *Out of the Unknown* (including the episode *1 + 1 = 1.5*, written by Hayles). Designer Paul Allen was new to the series; he had joined the BBC in 1963. Costumes were designed by Bobi Bartlett, as they had been since *The Invasion*; Sylvia James had supervised make-up since *The Abominable Snowmen*.

Shooting on 35mm film began on Friday 13 December, the same day that Dicks was formally cleared to write Episodes Three to Six. Because the regular cast were recording Episode 4 of *The Krotons* that day, filming on Stage 2 of the BBC's Television Film Studios at Ealing was for model-work showing the moon and Earth; this would form the background to the opening episode captions each week.

Live action filming began on Monday 16 at Ealing, with material featuring the Weather Centre exterior; this set was constructed at Ealing to allow greater control over the fire-fighting foam generating machinery which was to simulate the Martian fungus. Several Episode Five sequences were filmed, comprising the Warrior crossing the foam-filled 'courtyard', the Doctor collecting a fungus sample, Jamie and Zoe's arrival at the Bureau and parts of the episode cliffhanger, showing the Doctor engulfed in foam. The show's regular cast (Troughton, Hines and Wendy Padbury) were required; the Warrior was played by Steve Peters, whom Ferguson had used in small roles in *Out of the Unknown*. Peters' Martian costume re-used elements of those created for *The Ice Warriors*, although in the new serial all the Warriors would have the smaller heads created for Varga and Zondal in the original story; visual effects assistant John Friedlander sculpted new latex mouthpieces. For his sequences in the foam, Troughton wore a wetsuit under his costume. Filming at Ealing continued the next day, Tuesday 17, with Troughton and Padbury filming the sequences bridging Episodes Five and Six where Zoe rescues the Doctor. Wednesday 18 was spent at Ealing, starting with pick-up shots of Troughton in the foam which had not been completed the previous day. The bulk of shooting time was spent on the scenes in which the Security Guards – including stuntman Alan Chuntz – enter the station to confront the Warrior.

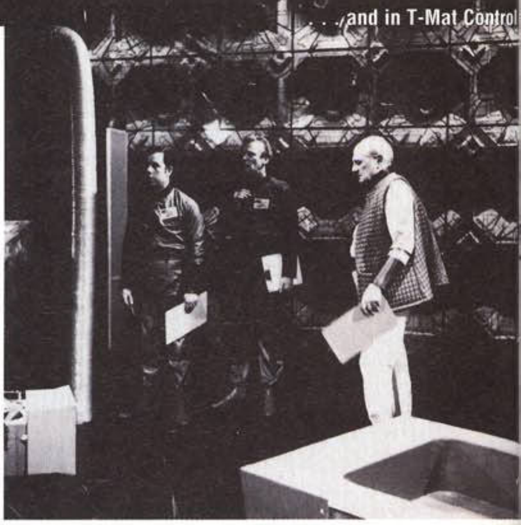
Behind the scenes: on Moonbase . . .

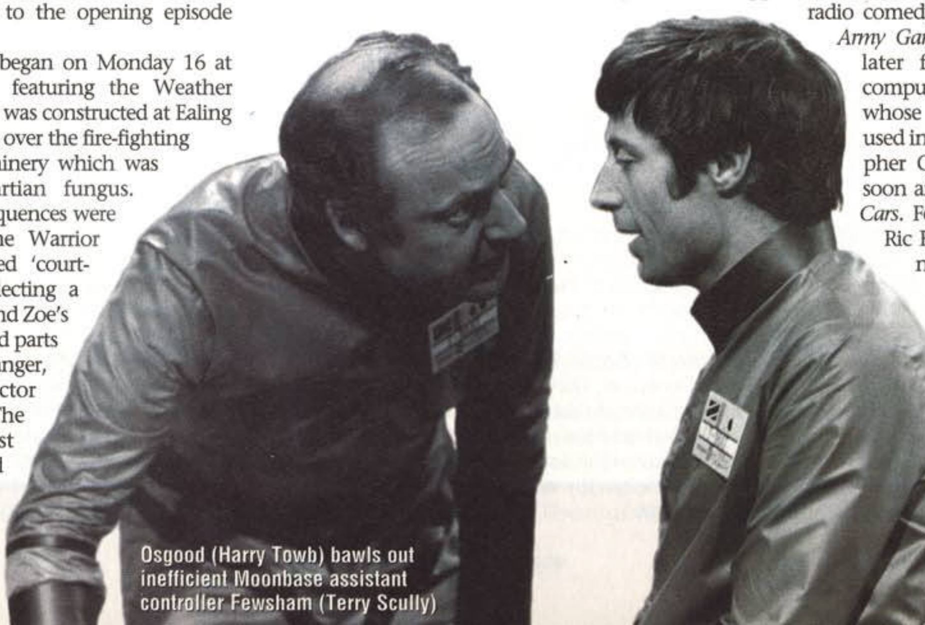
Location filming took place on Thursday 19, the same day that Hines and Padbury recorded guest appearances on *Crackerjack* (broadcast the following day). Ferguson's crew shot material on West Heath Road at Hampstead Heath, just opposite Templewood Avenue and close to where Dicks lived at the time. The main sequences detailed the Ice Warrior moving through the foam and attacking the guards in Episode Four. During filming, a woman driver was so distracted to see Peters in his Martian get-up leaning against a tree and smoking a cigarette in a long holder through his mouth appliance that she drove into the kerb. Other inserts filmed on this day showed the pods emitting fungus for Episode Four and the fungus being cleared for Episode Six.

Bill King's model work continued at Ealing on Friday 20. Using back-projection, sequences were filmed showing the ZA 685 leaving Earth, in space and approaching the Moon in Episodes Two and Three, and of the satellite in Episode Six. The ZA 685 was a four-foot long model which could either be suspended on wires or moved on a hidden armature; smoke could also be piped through it for a 'take-off' effect.

An extra day's shooting at Ealing on Monday 23 wrapped up filming just before Christmas; this included the ZA 685 lifting off from Earth in Episode Two and landing on the Moon in Episode Three. One launch bay was built to Allen's design; this doubled for both venues by means of a change of back-projection. A single filmed insert of an Ice Warrior gun firing in close-up was shot for use throughout the serial.

Rehearsals on *The Seeds of Death* began on Monday 30 December at St Helen's Church Hall. The guest cast included Ronald Leigh-Hunt as Commander Radnor. Leigh-Hunt had been in films since the fifties (including *Sink the Bismarck*); on television, he had been a regular in *The Adventures of Sir Lancelot* and played Colonel Buchan in *Freewheelers*. Irish actor Harry Towb appeared as Osgood; Towb had a long career in radio comedy and was a regular in *The Army Game*. Terry Scully (Fewsham) later featured in *Survivors*. The computer voice was by John Witty, whose vocal skills Ferguson had used in *Out of the Unknown*. Christopher Coll, playing Phipps, would soon after feature as DC Kane in *Z Cars*. Ferguson had previously cast Ric Felgate as an American Journalist in *The War Machines*; here, he played Brent. Martin Cort, a Voord in 1964's *The Keys of Marinus*, was Locke. Ferguson cast Alan Bennion, a former civil servant whom he had directed in a tour of *Oliver Twist*, as Slaar, whose costume was


. . . and in T-Mat Control


Osgood (Harry Towb) bawls out inefficient Moonbase assistant controller Fewsham (Terry Scully)

BBC Video [3] Bobi Bartlett [2]

Scaly superior Slaar (Alan Bennion)

created by Bartlett from heavy duty rubber, with freelance props makers John and Jack Lovell providing the fibreglass helmet and breastplate and Friedlander crafting the half-mask.

All episodes were taped in Lime Grove Studio D, starting with Episode One on Friday 3 January 1969; the first five were all recorded between 8.30 and 10pm. The episode opened with title captions superimposed over the special moon/Earth film. A locked-off camera was used to help give the impression of T-Mat transporting characters to and from the moon. Harvey's death – performed by Chuntz – was recorded as an insert at the end of the main scene; as with *The Ice Warriors*, when the Martian guns fired the victim's image was reflected and distorted off a sheet of mirrorlon (with the cameras reverse-scanned to correct the reflection) and intercut with the filmed close-up of a sonic gun prop. Following Dicks' instructions, the Warriors were not shown until the end of Episode One, partially achieved via shots from Slaar's point of view.

The regular cast retained their costumes from *The Krotons*. Of the images planned to be seen on the TARDIS scanner, Leonardo da Vinci's flying machine, a triplane picture and a hot air balloon all came from the Hulton Picture Library, a Gemini spacecraft from NASA, a clipped-wing Spitfire from Fox Photos Ltd and shots of both Concord and an Apollo craft from the BBC (not all of these slides were used in the final recording). One of *The Tenth Planet*'s spacesuits featured as a representation of cosmonaut Yuri Gagarin; other props in Eldred's museum included the TARDIS' Astral Map (featured in *The Web Planet* and *Galaxy 4*), the Dominators' drill (from *The Dominators*) the Morok freezing machine (from *The Space Museum* and others, including *The Wheel in Space*) and a lunar bus (from *Out of the Unknown*). Witty also provided the 'Tape Voice' commentary about Travelmat, with a projection screen showing slides including three faked photographs depicting T-Mat cubicles in London. The Eldred's Workshop set also contained a monitor unit from *The Krotons*, on which Locke appears towards the end of the episode.

On Tuesday 7 January, during rehearsals for Episode Two, *The Times* and the *Evening News* both announced that Patrick Troughton was to leave *Doctor Who* in the summer. Troughton had told Bryant some time earlier that he would not be renewing his contract (he was contracted for what was planned to be his final four-part serial on Monday 4 November). In the reports, Bryant commentd that the actor feared typecasting. It was also indicated that Hines would be leaving the series in March, although on Wednesday 20 November he had been contracted up to the end of *The War Games*. At rehearsals, the cast were joined by Tony Harwood – a regular monster actor since *The*

> **"When I saw crusty skin showing below the helmet, it quite made my flesh creep!"**
>
> **BBC Audience Research Report**

EDITING

Cuts were made to every episode of *The Seeds of Death* bar the first. Timing cuts made to Episode Two on Saturday 11 January 1969 were: the removal of dialogue between the two Warriors searching the corridors for Phipps (the Warriors clarify that there are many empty rooms, as much of the moonbase is disused); and the removal of the start of the scene in Eldred's workshop, where discussions about the Doctor's party crewing the rocket were lost (originally, this began with the Doctor's party watching Radnor's technicians setting up equipment in the workshop. Kelly has checked the air conditioning coolant fluid and Radnor is checking on fuel for Eldred and making certain that it can be transported to the launch site).

Episode Three was edited on Sunday 19, with three cuts to reduce the running time: the first deletion was the end of the first scene at T-Mat Control, where Radnor asks the Computer for the latest situation and hears that there are severe food shortages imminent in all major European cities (the American Government and the Supreme Praesidium in Moscow have expressed their concern over the situation to Radnor – and Radnor discontinues the computer report, angry that there is still no contact with Kelly); the start of the Rocket Cabin scene where Zoe detects Phipps' signal again lost the Doctor confirming to Jamie that the rocket doesn't have a scanner; and a cut bridging two scenes had the Doctor stressing that T-Mat must be shut down as it is vital to the Warriors invasion, then asking for a radio – and the start of the next scene in the Rocket Cabin where Jamie answers the Doctor's call was also removed. Episode Four was edited on Saturday 25; the only cut was a short sequence early on showing Phipps and Jamie in the tunnels.

Episode Five was edited as a film at Group One between Monday 10 and Wednesday 12 February; again, timing cuts were made. An early scene in Eldred's Workshop was removed: Eldred finds two glass containers in a cupboard of junk which suit the Doctor's needs, and confirms that the foam has the characteristics of a fungus. The deaths have all been from anoxia, and the Doctor decides to get a sample of the fungus . . . leading into the film sequence of the Doctor and the foam. The end of a T-Mat Reception scene was cut: after Kelly suggests sending up the satellite, Radnor asks Gregson to use his influence to give them top priority, with Gregson leaving to arrange things. The end of the scene where the Doctor and Eldred encounter the fungus in the workshop was cut: in response to Eldred's question of what was in the measuring cylinder, the Doctor was to respond "Water? Ordinary water!" A small cut was made to the dialogue between Jamie and Zoe after they find the dead Weather Control technician: Jamie says that although they cannot make it rain, there will be hoses and taps to convey a water supply – but Zoe points out that the fungus is well-established and a vast quantity of water will be needed, possibly drying up the reservoirs.

Editing on Episode Six was conducted on Saturday 8, and numerous cuts were made. The start of the first scene in Moon Control was trimmed; originally, Slaar tells the Grand Marshal that Fewsham had betrayed his plans and is admonished, the Marshal reminding him that humans are not rational. The end of the rocket launch scene at T-Mat Reception was cut: Radnor asks the Doctor if he can defend himself against the Ice Warriors with his device, with the Doctor saying that Miss Kelly must soon test the homing device and T-Mat control. The end of the Doctor/Slaar confrontation was removed: the Doctor says that Earth is in a bad way, food distribution has stopped and they have no way to beat the fungus yet. The final cut was where Jamie asks Zoe if she can operate T-Mat: Zoe says that the Security Guards are coming, but Jamie will wait no longer.

Tomb of the Cybermen, here playing an Ice Warrior once more.

On Friday 10 January, Episode Two was recorded with Harwood pre-recording all his Ice Warrior dialogue for playback into studio, since the costumes' rubber mouth appliance was difficult for actors to speak through. After the opening titles (this time reversing the Earth/Moon film), the episode began with a re-enactment of the cliffhanger. The first four scenes were recorded in order, after which all the scenes in the Moon Control Store were recorded together; these included Phipps' attack on a Warrior, which was achieved by rapidly intercutting shots between two cameras, and flickering the image into negative. There was then a recording pause to remove the Warrior and create a melted puddle on the floor. There was a costume change for Padbury during the Store scenes. A small piece of dialogue between Radnor and Kelly in which Radnor has forgotten that Osgood is dead was skipped on recording. Inlay was used for the countdown sequences, with a black circular mask framing the countdown crew; six telejector slides of controls and equipment featured. To enhance the countdown, the computer was superimposed over Kelly's face and the countdown figures projected onto her features. The rocket launch itself included 24 feet of stock 35mm film from ETV. The end credits rolled over model film of the ZA 685 turning in space.

Episode Three was recorded on Friday 17 January, again with sound pre-records by Harwood. After a re-enactment of the cliffhanger, recording continued partly out of sequence. Early scenes taking place in the Rocket Cabin and the Moon Control Store Room were recorded first, followed by the first scene at T-Mat Reception Earth. The scenes in Moon Control HQ and adjoining Corridor 'A' and 'B' were taped next; the corridor scenes included a chase sequence between the Doctor and the Ice Warriors which used lots of recording pauses, out-of-sequence recording, mirrors and a periscope to create a montage of images. Recording was paused during taping of the Control HQ scene where the seed grows; the seeds were balloons filled with powder and inflated on cue via hidden air lines. The scenes at the end of the episode in the Moon Control Storeroom and the adjoining Corridor 'A' followed.

BBC Video [1] Bobi Bartlett [3]

At global travel terminus T-Mat Control

Recording completed with the final two scenes in T-Mat Reception on Earth. End credits rolled over a shot tracking in on the seed. With recording completed, Troughton departed for a week's holiday.

Joining the cast for Episode Four was Sonny Caldinez, a tall wrestler who had previously played an Ice Warrior and appeared as Kemel in *The Evil of the Daleks*. During this week came an outcry about Troughton's leaving from younger viewers on *Junior Points of View*.

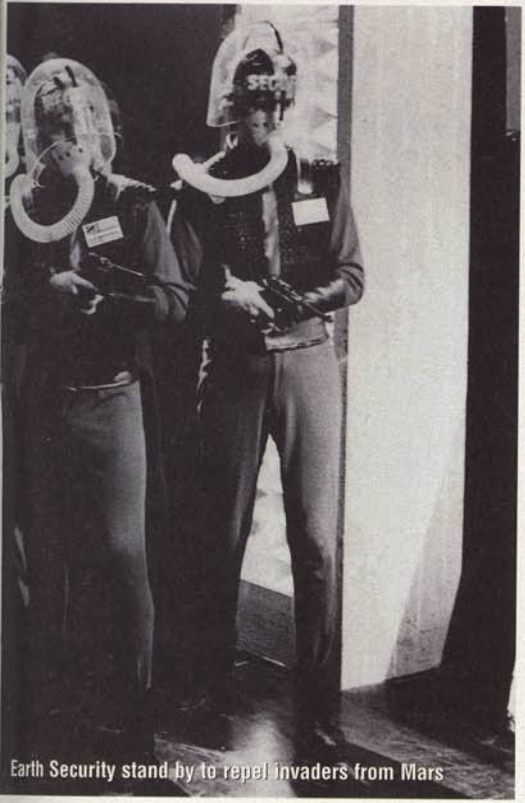
Slaar and a Warrior – ready at the count of ten?

Friday 24 January saw the recording of Episode Four (and dialogue pre-recording by Harwood). The instalment was taped largely in sequence, bar some of the brief closing scenes in the Moon Control Store, Moon Control Corridors and Moon Control; it began with a new version of the cliffhanger. The T-Mat Reception set included a working air vent where the 'gas' emitted by the pod could be sucked away. Blank ammunition was fired in studio by the Defence guard actors for when the Warrior materialises on Earth. A telejector slide of the computer was used where the machine predicts the total breakdown of social order. Closing credits rolled over shots of the stricken Zoe in Moon Control calling out for the Doctor.

Troughton returned for Episode Five's rehearsals; the cast was joined by Hugh Morton and Graham Leaman. Morton, playing Sir James Gregson, was a veteran radio comedy performer who had worked on *ITMA* and the television version of *Life with the Lyons*. Playing the Martian Grand Marshal, Leaman was unrecognisable from his previous roles as the Controller from *The Macra Terror* and Price in *Fury from the Deep*. Michael Wisher recalled that he was booked at short notice by Ferguson to perform some voices on these later episodes. From Episode Five, Slaar's dialogue would also be pre-recorded, to aid Bennion's performance: Bennion and Peters taped their lines on Thursday 30.

Episode Five was made on Friday 31 January, but unlike the other episodes the camera output was captured on 35mm film rather than 625-line videotape; this made editing easier. The episode was recorded in order except scenes at the Weather Control Bureau, which were taped together at the end of the evening. Recording began with a re-enactment of the cliff-hanger, with Zoe's call for the Doctor removed. Where the Doctor starts to recover, Troughton mumbled about Victoria and Jamie – but the camera script referred to Jamie and Zoe. Dropped shortly before recording was an exchange in T-Mat Reception where Gregson asks Radnor who the Doctor is, and Radnor takes his superior aside to explain. A circular iris was laid over stock film of the moving cells seen by the Doctor under the microscope (15 feet of 35mm film from NASA). The Grand Marshal was seen via a filter lens on a monitor mounted in Slaar's communication device. A telejector slide of the rocket and gantry was shown on one of the T-Mat Reception monitors, while another showed the scene at Moon Control. Where the Warrior destroys the Weather Control Unit, the camera cut between two versions of the prop – one intact and one burned. In the final

> **"I saw those episodes not very long ago and I was appalled at how slow it was. I thought, 'My God, this is badly directed, who did this?'"**
>
> **Michael Ferguson**


Earth Security stand by to repel invaders from Mars

scenes, it became apparent that Troughton's hair and sideburns had grown since Ealing filming.

Once again, Bennion pre-recorded his lines for Episode Six on Wednesday 5, the same day young viewers on *Junior Points of View* suggested that *Doctor Who* should be scrapped. Episode Six was recorded on Friday 7 February between 8.30 and 10.15pm. Some scripted material was abandoned very close to recording; at the start of the episode, where Jamie draws the Warrior off, he originally tries to escape through a window, but finds it jammed. Recording took place in sequence apart from grouping together scenes of the Ice Warrior and the guards in the corridor and a few of the later scenes in T-Mat reception and Moon Control.

The episode opened with a heavily restructured version of the cliffhanger. Episode Five ended with a film sequence of the Doctor at the door, a studio scene of the Ice Warrior moving to the entrance, and ended on film of the Doctor covering his head in panic. Now more brief film inserts and studio scenes were inserted between the two film sequences; these showed Jamie and Zoe evading the Warrior and making their way to the door. At the start of the episode, Troughton was partially covered with foam to match the film sequences. The Security guards doubled up to appear more in number, and a split-screen inlay effect was used where the Doctor, Jamie and Zoe are trapped in the solar power room as the Warrior's weapon distorts the door. As the satellite is launched, 25 feet of stock 35mm film showing a Soviet spaceshot from ETV was relayed to the T-Mat Reception monitors; other screens showed specially-animated graphics sequences depicting the Martian armada being sent astray by the radio signal. Stock film of a rainstorm was used, and the TARDIS dematerialised at the end of the episode by means of a cross-fade to a photo-caption of the empty Eldred's Workshop set. After the closing roller, the caption *Next Week: The Space Pirates* was shown (although this was not broadcast on BBC1).

In *Radio Times*, one of the programme listings was accompanied by a monochrome photo of Troughton from *The Power of the Daleks*. A 43-second videotape trailer for the serial was broadcast at 5.39pm on Saturday 14 January, just after Episode 4 of *The Krotons*; this was narrated by announcer Richard Bebb, and contained 45 seconds' music from *Prelude to Doom*, recorded by the Telecast Orchestra.

OVERSEAS SALES

Although the original videotapes of all except Episode Five were wiped on Monday 21 July 1969, a few months after transmission, the serial was made available for sale overseas as 16mm films. In this form, *The Seeds of Death* was sold to: ABC Australia (arriving June 1970, rated G for broadcast in November 1970 and repeated in January 1972); Hong Kong (around 1971); Singapore (around 1971); Gibraltar (around 1972); and Zambia (around 1974). *The Seeds of Death* was still available from BBC Enterprises in 1974. The BBC Film and Videotape archives retained the 35mm print of Episode Five, along with 16mm prints of Episodes One, Two, Four and Six; with Episode Three obtained from Enterprises, the serial was complete. As a result, the story could be re-marketed, selling to North America in 1984 (where it also airs as a two-part version and as a compilation of 2 hours 16 minutes' length). New Zealand purchased the serial for broadcast in November 1988 and repeated it in spring 1991.

Viewing figures started lower than those for *The Krotons*, but rose by over a million during the serial. Audience reaction figures were also reasonable, and exceptionally high for Episode 6. However, ITV retained a greater audience share – 16% against 15% for Episode 6. At this time, most ITV regions were scheduling episodes of Irwin Allen's fantasy film series opposite *Doctor Who*; many areas were screening his latest series, the popular *Land of the Giants*, while others aired *Voyage to the Bottom of the Sea*. On Thursday 6 February, *The Stage and Television Today* commented that the new serial was not entirely improbable, was impressed that a female controller (Gia Kelly) was accepted so readily by her male colleagues and found elements of the Brothers Grimm in the Ice Warriors.

An Audience Research Report on Thursday 16 April detailed 239 people's views on Episode Six. The response to the climax, particularly from children, was generally favourable. The adult audience, however, found the ending predictable, and one viewer thought it unsuitable for children ("When I saw crusty skin showing below the helmet it quite made my flesh creep"). Production values were praised, as was Troughton's performance, and the Ice Warriors were found to have an appeal similar to that of the Daleks. Although generally adjudged an "ideal programme for Saturday tea-time", a minority felt the series deserved a well-earned rest.

Episode Three was shown as part of the Second Doctor Selected Gems at the National Film Theatre on Sunday 30 October 1983; a copy of the serial is held by the National Film and Television Archive. Edited as a compilation, the serial was the first monochrome release from BBC Video in June 1985; originally available in both VHS and Betamax formats, early packaging claimed it was in colour. The video was reissued in VHS only in August 1987.

With Hayles' death in 1978, it was Dicks who novelised his salvaged scripts for WH Allen. *Doctor Who – The Seeds of Death* was published in hardback in July 1986, with the paperback edition, numbered 112, following from Target in December 1986. The cover painting was by Tony Masero. UK Gold broadcast *The Seeds of Death* in both episodic and compilation forms early in 1993. DWM

SERIAL XX THE SEEDS OF DEATH

CAST **Patrick Troughton** *Dr Who**, **Frazer Hines** *Jamie*, **Wendy Padbury** *Zoe* with **Ronald Leigh-Hunt** *Radnor*, **Louise Pajo** *Gia Kelly*, **Philip Ray** *Eldred*, **Terry Scully** *Fewsham* [1-5], **Harry Towb** *Osgood* [1], **John Witty** *Computer Voice*, **Ric Felgate** *Brent* [1-4], **Christopher Coll** *Phipps* [1-4], **Martin Cort** *Locke* [1-2], **Alan Bennion** *Slaar*, **Steve Peters** *Ice Warrior***, **Tony Harwood** *Ice Warrior* [2-6], **Derrick Slater** *Security Guard* [4], **Sonny Caldinez** *Ice Warrior* [4-6], **Hugh Morton** *Sir James Gregson* [5], **Graham Leaman** *Grand Marshall* [5-6]

*Credited on Episode Four but does not appear

**Listed as *Alien* in *Radio Times* for Episode One

EXTRAS **Monique Briant**, **Pat Gorman**, **Edward Cogdell** *Technicians*; **Alan Chuntz** *Stuntman/Technician Harvey*; **Royston Farrell**, **Eric Kent**, **Ron Conrad** *Technicians*; **Peter Blair** *Stewart*, **Douglas Roe** *Guards*; **Tommy Laird** *Double for Dr Who*; **James Haswell**, **Derrick Chafer**, **Alan Chuntz** *Technicians*; **Peter Whitaker** *Weather Station Operator*; **Douglas Roe**, **Keith Goodman**, **Tony Hutchins**, **Bill Richards**, **John Crease**, **Peter Roy**, **Phil Lumgren**, **Fred Clemson**, **Alan Chuntz** *Security Guards*; **Crawford Lyle** *Technician*; **Michael Wisher** *Voice*.

CREDITS *Written by* **Brian Hayles** [and **Terrance Dicks**, uncredited, 3-6]. *Title Music by* **Ron Grainer and the BBC Radiophonic Workshop**. *Special Sound by* **Brian Hodgson***. *Incidental Music by* **Dudley Simpson**. *Visual Effects Designed by* **Bill King Trading Post***. *Costumes by* **Bobi Bartlett** [1,6]. *Make-Up* **Sylvia James***. *Lighting* **Fred Wright***. *Sound* **Bryan Forgham***. *Film Cameraman* **Peter Hall***. *Film Editor* **Martyn Day***. *Script Editor* **Terrance Dicks**. *Designer* **Paul Allen**. *Producer* **Peter Bryant**. *Directed by* **Michael Ferguson**.

*Credited on Episode Six only

ORIGINAL TRANSMISSION

Episode	*Transmitted*	*Time*	*Drn.*	*Rating (pos.)*	*A.App*
Episode One	25 January 1969	5.15-5.40pm	23'11"	6.6 (68th)	57
Episode Two	1 February 1969	5.15-5.40pm	24'26"	6.8 (72nd)	59
Episode Three	8 February 1969	5.15-5.40pm	24'10"	7.5 (65th)	55
Episode Four	15 February 1969	5.15-5.40pm	24'57"	7.1 (74th)	55
Episode Five	22 February 1969	5.15-5.40pm	24'56"	7.6 (65th)	57
Episode Six	1 March 1969	5.15-5.40pm	24'31"	7.7 (59th)	59

WE CAN WORK IT OUT

Concluding his investigation of never-before-seen BBC files detailing the development of the Third Doctor, Andrew Pixley discovers how Doctor Who's early 70s production team drafted in scripters who'd write, rewrite and rewrite again in their bid to make the show increasingly relevant to the here and now.

The group of writers who were judged able to cope with the new-style *Doctor Who* being produced between 1969 and 1974 would settle down to become a bunch of familiar, friendly faces – but, nevertheless, script editor Terrance Dicks would treat them all differently, as their skills demanded, to obtain the consistency of style which he and producer Barry Letts sought.

Generally, Dicks liked to keep a tight leash on his writers. In the case of inexperienced scribes such as Bob Baker and Dave Martin (whose main work for the BBC prior to *Doctor Who* had been comedy sketch material), episodes were frequently commissioned one at a time, each dependent upon the suitability of the last. Dicks gave very clear notes to the so-called 'Bristol boys' for all three of their Pertwee scripts, from the stumbling metamorphosis of their rejected first test episode for *Doctor Who and the Gift* in April 1970 to the logistical nightmare of *The Three Doctors* in 1972.

The narrative which was eventually fashioned into *The Claws of Axos* started out as as a wild affair, full of the SF and horror clichés Letts was keen to avoid – big-budget space battles, a giant skull spaceship landing in Hyde Park, a huge space brain attacking Earth, a man turning into a carrot. The duo's vivid imaginations needed taming; even in their rehearsal scripts for *The Vampire from Space*, the escape of Jo and the Doctor from Axos is described as "similar to the 'trip' sequence in *2001*" (Stanley Kubrick's expensive 1968 film of Arthur C Clarke's adult SF novel).

Baker and Martin's next offering, *The Mutants*, was developed step-by-step between Dicks and the writing pair whom, it was observed, came up with the most outlandish, over-budget and impractical ideas when left to their own devices. With the effort of making *The Claws of Axos* workable behind him, Dicks was lulled into a false sense of security when Baker and Martin delivered the first script and the outline of the second episode of *Independence* in July 1971; however, by early August, he and Letts had concerns about the structure and practicalities of the remaining four episodes, sending the writers a series of detailed notes. Nevertheless, the pair's most outrageous suggestion was yet to come, spurred on when Dicks indicated early in February 1972 that he and Letts had just got the go-ahead for the 1973 season: "Start thinking! Dr./Jo/Tardis stories, like this current one [*The Mutants*] are wanted." By now, it seemed that the realism of near-future Earth was wearing thin, and allegories set in the realms of space and time were what was required.

In fact, Baker and Martin already had a surreal trick up their sleeves – and had written to Dicks two days earlier, having already discussed the possibility of a 'three Doctors' serial with which to open that new season. "As you know," they admitted in their covering letter, "we are not very good at storylines, but here is an idea we had on our last trip . . . on the train that is."

Enclosed was a document explaining how the three Doctors could only meet up in a place outside time – like the Underworld, Hades, the Realm of Dis, Purgatorio or the Afterworld; the new storyline was entitled *Deathworld*, causing Dicks to compare it to Harry Harrison's first novel of the same title, published in 1960. Prefiguring Dicks' own *The Five Doctors* by a decade, *Deathworld* Episode One began, like Ingmar Bergman's *The Seventh Seal*, by showing a game of chess between Death and the High King of the Time Lords. However, the Time Lord has three white kings, one of which Death takes ("In this game Death takes the King – not sporting, but that's Death"). This action causes an accident in the [Third] Doctor's laboratory, and it seems that the Doctor and Jo have been vaporised. The pair find themselves in Limbo, menaced by one of Death's many manifestations of himself. All three incarnations of the Doctor are allowed to enter the Underworld by the Time Lords as part of a super-initiative test, acting as Judas goats in the final power struggle between the Time Lords and the Forces of Evil, which have formed a Federation in alliance with Death; the Time Lords have chosen to risk the three Doctors' lives in the hope of averting an interstellar war. In the second episode, the three Doctors reason that they have to pass a test in Limbo; menaced by the Four Horsemen [of the Apocalypse], Zombies and Demons, the [Third] Doctor realises that all their adversaries are forms of Death. In the final episode, the interaction of the three incarnations would be a comic counterpoint to their deadly struggle, lightened further by monsters like the blundering giant Polyphemus and possibly even a version of all Seven Deadly Sins. The writers suggested that the climax would have elements in common with Dicks' *The War Games*, featuring baddies from different zones and cultures – from the Goddess Kali to Spider-woman. Baker and Martin kept the settings vague, suggesting the Caves of Hell and a Haunted Castle in addition to Limbo. This Limbo setting was one which Dicks attempted to move away from, noting that "dreamland, fairyland, limbo or any other metaphysical setting" did not grab the audience's attention,

Baker and Martin would come up with the most outlandish, over-budget and impractical ideas

> The Death figure mutated into Ohm, a Time Lord in an anti-matter universe

The Second and Third Doctors (Patrick Troughton and Jon Pertwee) confront Omega in *The Three Doctors*

The Mutants

BBC [4] BBC Video [3]

harkening back towards more whimsical sixties *Doctor Whos* such as *The Mind Robber*.

Deathworld stretched *Doctor Who* to its limits and needed major reworking by both Letts and Dicks. The Death figure mutated into Ohm, a Time Lord in an anti-matter universe, but even the first draft script delivered in mid-May 1972 was more suited to Hammer Films than BBC Television. Subsequently, Dicks congratulated Baker and Martin on the meeting of the Doctors, but indicated that the mixture of "mass suicide, corpse filled morgues, lumbering ghastly zombies and man-eating fungus" was not going to be acceptable to the BBC's Head of Drama Serials, Ronnie Marsh. There were still limits to the 'adult' horror which *Doctor Who* could display in either realistic or fantastic settings.

During the Third Doctor's era, *Doctor Who* was a prestige flagship production, emphasised by the fact that Jon Pertwee, Caroline John and Nicholas Courtney – in full costume and make-up – had represented the future of BBC1's Colour Television Service at the Colour Exhibition held at Euston on Friday 21 November 1969, some six weeks before their first combined episode was broadcast! As such, Marsh took a great interest in *Doctor Who* and its scripts. In mid-October 1970, Marsh asked Dicks to remove the final line from *Terror of the Autons* Episode Four, in which the Doctor comments of the Master that they are both trapped on Earth: "Until I destroy him. Or until he destroys me . . ." In late January 1971, the sadistic female figure of IMC's First Officer Morgan was also thrown out on orders from on high, despite the fact that actress Susan Jameson had already been contracted for *Colony in Space*. The original storyline for Terry Nation's *Planet of the Daleks* had all the Thals being killed at the end of Episode Four; Dicks instead recommended that some should survive and escape home to Skaro after the Doctor has repaired their spaceship. The reason for this was that he knew Marsh would demand such a change at a later stage, being mindful of tales that offered too much violence, massacre and gloom. Marsh also asked for a series of changes to be made to the script of *Death to the Daleks*, which were executed by incoming script editor Robert Holmes in October 1973. These included the obvious – a reduction in the level of violence, for example – but also a truncation of some of Jill Tarrant's dialogue in Part Three, where the character was to have made reference to both Cleopatra and Helen of Troy in a speech about how women were not present purely for "personal adornment".

Such a level of interest was maintained by Marsh's successor, Bill Slater – who, in January 1974, commented on how he had enjoyed *The Monster of Peladon* scripts but, having fallen in love with "the beast" [Aggedor] was unclear about the creature's relevance to Peladonian society, believing that this was an area of the story "which might have been enriching"; he also observed that a lot of the action was "repetitive". Three months later, Slater asked Dicks for greater clarification as to why Tommy should be

Spot the difference!

Spearhead from Space
by Robert Holmes

The climax to the earliest scene breakdown for *Facsimile* was particularly different to that presented on screen. Chaos spreads following Hibbert's activation of the fighting shop-window dummy Autons; the Brigadier receives contradictory orders from both Scobie and the Home Secretary which immobilise UNIT. However, having found a frequency which makes the essential globes explode, the Doctor has a plan to put into action at 6.00pm. UNIT helicopters and jeeps attack the plastics factory where Hibbert and the Autons are based; the fake Scobie arrives as the battle with the Autons rages. The Doctor enters the factory alone, learning that the Autons are controlled by an Alien group "which exists as pure energy though it can animate certain plastics to give itself body. The Aliens exist in vast hives which cover entire planets. Earth is to be their next colony. England will be reduced to chaos and conquered then used as a springboard to take over the world". The Doctor offers Channing a chance to leave Earth, but the Aliens refuse. At 6pm, he turns on a transistor radio in his pocket and receives the vital sound frequency broadcast by Liz from UNIT HQ. The Autons collapse, and the real Hibbert and Scobie are found to be safe in suspended animation.

immune to 'the Web' attacks in Part Six of *Planet of the Spiders*.

Mindful of upsetting the powers above, changes were also made at production office level. On Thursday 28 January 1971, mid-way through the recording of *The Vampire of Space*, the title of Serial GGG was suddenly changed to *The Claws of Axos*. Letts, Dicks and director Michael Ferguson had never been happy with the use of the word 'Vampire'; the new title, from a speech in Episode Four, was one which Dicks felt struck "the correct ominous and sinister note" without giving the plot away. The next Baker and Martin effort, *The Mutants*, originally had the Solonian mutants referred to by the slang term of 'Munt' (a South African expression); in February 1972, Dicks informed the Bristol pair that this had been changed to 'Mutt' since lines such as "Munt mad he is" were "open to misinterpretation" . . . adding that the language of the villainous Marshal had also been toned down.

It wasn't just up-and-coming writers like Baker and Martin whom Dicks kept a watchful eye on; even the highly-experienced and near-legendary figure of Terry Nation was kept on a tight rein. After the Daleks' creator was commissioned to write *Destination Daleks* (later *Planet of the Daleks*) in May 1972, Nation asked if he could deliver all his scripts together in one batch. Responding in late July, Dicks tactfully explained that it was easy for six-part scripts to get out of hand, and that he would prefer them delivered either one-by-one or in pairs, since two episodes were now being made every fortnight, a change from the sixties.

The *Doctor Who* to which Nation returned in 1972 was different in other ways from the series for which he had authored increasingly brief scripts between 1963 and 1965, and there had been lengthy discussions between Dicks and Nation following the submission of the storyline late that April. Clearly, Nation had been keen to reuse many adventure-style narrative elements familiar from his early Dalek serials – slave workers, invisible monsters, a Dalek city – but Dicks would have to explain how there had been a big shift in scripting policy over the previous seven years. He was concerned that the Doctor and Jo were the only real characters in the first script, and suggested the inclusion of more Thal characters – up to six, one or more of whom should be female, as they had discussed. It was the absence of the female Thal from the first episode which Dicks identified as his "only area of anxiety about the script and the serial" (at this time, it seems that the notion of employing female writers to write realistic female characters was thought unlikely, to say the least). Dicks wanted Nation's Thals to react differently towards the Doctor; some might be resentful of his interfering in their mission. He suggested that the Thals should comprise an authoritative leader, a younger, rebellious figure, and a neurotic character who might crack up under the strain.

> "What has Rebec got to offer us," asked Dicks, "apart of course from the big boobs?"

ACCESS PROHIBITED UNTIL 31 DEC 1998

The script for Episode Two of *Destination Daleks* put Dicks' mind at rest; the Thal characters were clearly emerging as required, with Codal being particularly interesting. However, the script editor was still concerned about the female Thal he had demanded: "What about Rebec? What has she got to offer us, apart of course from the big boobs?" Dicks wanted stronger characters, suggesting that Rebec could clash with Taron – or even be his superior. Again drawing upon the depth of interpersonal relationships displayed in *Star Trek*, Dicks suggested that Rebec and Taron could be former lovers, or that Codal could be infatuated by Rebec, who scorns him.

Commenting on his storyline for *Death to the Daleks* to Dicks in May 1973, Nation claimed to be fascinated by the morality of the Doctor killing a non-living city which behaves and acts like a living organism (although this dilemma is sadly lacking from the finished script, where the Doctor engineers the city's 'breakdown' without a second's thought, a far cry from his agonising in Nation's *Genesis of the Daleks* the following year). In this version of *Death to the Daleks*, the Doctor is forced to destroy the city in a deal with the Exilons (later Exxilons) to save both himself and Sarah (who is held as a hostage), this expunging some of the moral issue.

Once more the subject of female characters arose, with Dicks asking Nation to make the female member of the

Inferno by Don Houghton
The outline for *Operation: Mole-Bore* saw UNIT providing security at the project supervised by Professor Eric Stahlman, "a vain, brilliant but psychopathically ambitious genius" who is at loggerheads with Sir Keith Mulvaney of the Ministry of Energy and Power. An experiment to power the TARDIS console knocks the Doctor out, and when he recovers he finds himself on the parallel Earth II. With the help of the Brigadier II and Liz II, the Doctor manages to return from Earth II as the superheated Stahlman's Gas erupts from the drillhole and starts to displace Earth II's atmosphere, causing the world to shrivel up. The Doctor returns to Earth to find that he has been unconscious only for minutes and that H-Hour is approaching. He now has a massive struggle to stop events on Earth II repeating themselves – he goes berserk and finds that his only ally is Liz.

The Mind of Evil by Don Houghton
In the scripts for *The Pandora Machine*, the Doctor comments on how he recommended that a project similar to the Malusyphus Process was abandoned on the planet Larpis Major some 2000 years ago; the machine has been established at Stangmoor by its inventor, Emil Dalbiac (the Master). The Doctor defeats Chin Lee when she is in the form of a dragon by applying a Venusian pressure hold to her neck, and then tells Alcott, the American delegate, that he has hallucinated due to an allergic reaction to jellied eels. Imprisoned in the condemned cell with Jo (who is a UNIT lieutenant in this version) in Episode Four, the Doctor uses

▶

Earth team one of the expedition leaders, possibly even the Number 2 (clearly, placing a woman in charge was out of the question after Dicks' similar suggestion about Rebec had been ignored!) and making her a main protagonist as opposed to an onlooker like Rebec. Witnessing the eventual treatment of mineralogist Jill Tarrant, it seems that making her the civilian technical expert was as far as Mr Nation was prepared to go.

Revised, The Monster of Peladon would concentrate on 1970s political issues, like trade unionism

Other writers got more leeway, such as Don Houghton. The storyline for *Operation: Mole-Bore* submitted to the production office in November 1969 was rooted strongly in scientific fact, and Houghton proudly displayed his in-depth research from sources as diverse as the British Science Museum, the Russian Embassy and the Petroleum Information Bureau. This notion for a *Doctor Who* adventure was based on the Mohole project then being conducted by American scientists, drilling three miles into the Earth's crust to bring up samples vital to geological study, and Houghton provided many notes about the project, which had been launched by National Academy of Sciences and the National Research Council. Also, he found a way round the exile-to-Earth format problem which Malcolm Hulke had identified – that each story would necessarily concern either a mad scientist or an alien invasion – by creating his own parallel Earth to do with as he wished. With some guidance and an injection of monsters (originally called 'Primeords'), his tale of how the Doctor sees a parallel Earth destroyed by a project designed to tap Stahlman's Gas was televised as *Inferno*.

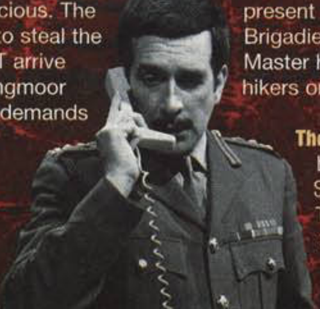
BBC Video [4]

Houghton's next draft storyline, *The Pandora Machine*, written in July 1970, was reasonably close to the final version of *The Mind of Evil*; it certainly included the Doctor's new archnemesis, the Master, as a fundamental ingredient. Its moral theme – how dangerous criminals should be dealt with – was influenced by *A Clockwork Orange*, Anthony Burgess' very adult 1962 novel about juvenile violence, then being filmed by Stanley Kubrick. In the storyline's first episode, the Doctor and Jo watch as Prisoner 829 – George Patrick Barnham – undergoes the Malusyphus Process to remove his antisocial tendencies, whereafter he plays Russian roulette with a loaded revolver. The storyline made far more of the East/West situation, particularly in Captain Chin Lee's framing of the American delegates for her murder of the Chinese delegate by leaving a US identity tag in the corpse's hand for Yates to find. The first attack on the Doctor by the Malusyphus box involves the object growing octopus-like tentacles and attempting to strangle him (possibly a reference back to the Nestene seen in *Spearhead From Space*). Jo, Mike Yates and the convicts also suffer fearful visions – of a flock of bats, a Gorgon-type monster and the gallows respectively.

However, whereas Houghton, Nation, Hayles, Baker and Martin were all delivering – or being urged to deliver – stories with a more moralistic, realistic approach, the beloved Robert Holmes was retained for imaginative and fun adventures, almost like a court jester. Holmes' sense of fun was most evident in the storyline for *Out of the Labyrinth* (later *Carnival of Monsters*), which largely abandoned theorising about the right to keep intelligent species as captive specimens in favour of spoofing 1920s British culture and sending up officialdom – such as in the scene where official Pletrac 4 sends for an "engine of destruction" to destroy the Strobe (later Miniscope), but then informs showman Vorg that bureaucratic processing will delay the engine's arrival by three weeks, and in the meantime Vorg may have a Temporary Performance Licence which he must renew every seven days. Considering the submission, Letts and Dicks noted, among other things, that the Lurman scenes needed to be beefed up by making Pletrac 4 more like the Gestapo, threatening Vorg and assistant Shirna with the death penalty.

The original storyline of *Frontier in Space*, dated Tuesday 11 April 1972, saw Malcolm Hulke dabbling with an outer-space analogy for the then-current Cold War, in which the two power blocs of the USA and the USSR were each jostling to cement alliances with smaller nations, each developing greater weapons of destruction for use in 'defence'. In Hulke's 25th century setting, two great empires, Earth and Andromeda, are expanding and colonising thousands of planets – but privateering and poaching of ships are rife, as is spying. The inhabitants of the Andromedan Empire, described as having "the distinctive aquiline features of the Andromedan humanoids", evolved into the Draconians or

◀ one of Madame Pompadour's handkerchieves and a sonic transmitter stolen from the Master to shatter the lock and render the guard unconscious. The Master manages to steal the missile when UNIT arrive and drives to Stangmoor Quarry, where he demands the return of his dematerialisation circuit. After the missile explodes, the Doctor recovers in the prison hospital to find that the Brigadier has bought him a joke shop moneybox with a hand that snatches coins as a present ("I may die laughing Brigadier") – whereas the Master has joined a group of hikers on the moors . . .



The Daemons

by Guy Leopold [Robert Sloman and Barry Letts]

The location of the alien spaceship was originally called Devil's Dyke, and the character of white witch Miss Olive Hawthorne was initially envisaged as being a member of the local gentry, Lady Olivia Featherstone. The surname of Bert, the landlord of the Cloven Hoof public house, was originally Bert Ford, no doubt changed because of the similarity to BBC weatherman Bert Foord. The Daemon Azal was un-named at first, and was referred to simply as 'the Alien'.

The Three Doctors

by Bob Baker and Dave Martin

An abandoned idea suggested by Dicks in July 1972 was that in Episode Three, villain Ohm could manifest himself in three forms, one confronting each Doctor – one saintly, one evil and one in between. The original macabre entrance to Ohm's surreal domain was to be through a graveyard. The scripts delivered by Baker and Martin featured Jamie, but the character had to be dropped

'Dragons' of the televised version. The storyline escalated to the terrifying point where the President of Earth is about to press the War Button and unleash horrific destruction on the provoked and innocent opponents of humanity. The Oriental feel eventually given the Draconians further emphasised notions of East and West, and it is worth noting that two months prior to Hulke's storyline, an historic meeting between US President Richard Nixon and China's Chairman Mao Zedong sought to establish greater mutual trust in international relations – just as the Doctor does in his role as peacemaker. As with his earlier creations, the Silurians and the Chameleons, Hulke gave his Draconians individual characters, as opposed to presenting a race of identical aliens.

Often, it was very different rehearsal scripts which Dicks would post back to the original writers as production got underway. These included: *The Spray of Death* in September 1970 (explaining to Holmes that he had added more material to introduce Jo and eliminated all but one of the troll dolls from what became *Terror of the Autons*); *Vampire from Space* in December 1970 (telling Baker and Martin that he had reworked elements of Episodes One and Two from what became *The Claws of Axos*); *Day of the Daleks* in July 1971 (conveying to Louis Marks that he had added continuity and plugged some plot loopholes); *The Black Hole* in November 1972 (explaining to Baker and Martin that Jamie had been written out from what became *The Three Doctors*); *Destination Daleks* in December 1972 (informing Nation that he had simplified effects and added continuity to what became *Planet of the Daleks*); and, notably, *The Monster of Peladon* in January 1974 (thanking Brian Hayles profusely for agreeing to undertake extensive rewrites).

The Monster of Peladon was a particularly problematical story, "script problems" causing a delay in production during December 1973; the original storyline, *Return to Peladon,* had become excessively complicated during Hayles' scripting process. By now, a document headed *Argument* had been drawn up for several serials; this outlined the basic issues explored in a story. The *Argument* for the Peladon sequel indicated that, some years after the events of *The Curse of Peladon*, King Peladon is receiving technical and educational aid for Peladon from the Galactic Federation, although the firebrand Gebek claims that this is not helping his workers. Chancellor Ortron wants a different deal to benefit himself and eventually make him King, but conceals his aims from Gebek, Megeshra and Thalira, all of whom support his anti-Alien platform. Ortron is in league with Eckersley, a villainous mining contractor engaged in persuading Ortron to have Peladon abandon the Federation and set itself up akin to a Middle East oil kingdom, selling its plentiful minerals for use in spaceship drives. When Ortron's true motives are revealed, Thalira changes sides; she was due to marry Peladon in a dynastic marriage but has turned against the King, who had been upset by his aborted courting of Jo Grant. The Ice Warriors arrive to restore law and order, crushing Peladon's rebels while the King tries to control his people; Ortron then offers himself to the Ice Warriors as a no-nonsense disciplinarian King to replace Peladon, Megeshra being too sincere and conservative (the document does not even consider Thalira as an option). The Doctor supports Peladon, aware that the importing of too much technology too quickly is disastrous. The storyline was also to examine Sarah's attitudes in detail; her initial reaction to the 'monsters' (whom the Doctor tries to demonstrate are 'people', too) drives her into the arms of Eckersley.

The Curse of Peladon had been affected by power blackouts during transmission in February 1972; these had been caused by a miners' strike. Jobs were being lost under the new Conservative government, with Rolls Royce going bankrupt and a million unemployed by January 1972. With a wage freeze in November 1972, things got little better. The miners and power workers went on strike again and a state of emergency was declared in November 1973, just prior to the 'three-day week' being introduced. Even television broadcasts were curtailed after 10.30pm to conserve power. Thus the revised storyline for *The Monster of Peladon* thrashed out by Letts, Dicks and Hayles concentrated on issues such as the strength of trade unions led by Gebek in the face of Ortron's fascism. By November 1973, a new, simplified outline had been written from which Hayles had penned six effectively new scripts. By the time *The Monster of Peladon* was broadcast in March 1974, the miners were back at work and Edward Heath's government had been voted out of office.

The *Argument* document could also contain significant points of background detail, such as that generated for *Planet of the Spiders*. According to this, Metebelis is the third planet of a small star in the Actaeon Galaxy where spiders rule. Spider society is a matriarchy, presided over by a Queen; males are eaten if they get out of line. The humans keep "flocks of alien beasts (or maybe sheep, cows, etc)", but when meat supplies are low, the spiders eat the humans. 2370 years ago, an early hyperdrive spaceship from Earth attempted a first intergalactic jump; however, distortion from the pressure of the Time Vortex led it to land on Metebelis Three. Most of the crew survived the hostile attentions of the local animals and established a colony before setting out to explore a "strange blue mountain" on a far horizon.

The original story for Frontier in Space was clearly an analogy for the Cold War

late in the day when Frazer Hines, who had been enthusiastic about taking part when approached in April 1972, was the victim of a contractual mix-up; his material was instead given to Sergeant Benton. Jo and Jamie were to form an age-versus-youth alliance in the final two episodes and set off on a forbidden adventure of their own against the Doctor's advice.

Carnival of Monsters
by Robert Holmes

In a revised version of *Out of the Labyrinth*, Holmes had Vorg and Shirna bringing their 'Glo-Sphere' to a universal congress of travelling showmen on the planet Odron. Here they are confronted by a Tribunal of Examiners, Pletrac 4, X10 and Grig 07. X10's older brother, X8, is the President of the Odronocracy, and if X8 can be toppled the more dynamic X10 will succeed him; X10 easily gains the co-operation of the 'yes-man' Grig 07. X8 has established a benevolent regime, and it would only take the escape of a life-form from the Glo-Sphere to create uproar with the nervous Odrons, whose civilisation was almost ended in 16013rec by the accidental importation of an alien bug in a cargo of Jacrac yananas. Since then, Odron has been an insular world – until X8 recently raised its 'iron curtain', increasing intergalactic travel and encouraging exchanges of trade and culture. In the final episode, X10's tinkering allows the Doctor to escape the Glo-Sphere, but the Doctor is still under threat from the Abstractor, a device levelled at the Glo-Sphere to suck away its noxious substances . . .

Jo Grant (Katy Manning) and the Doctor turn on and tune in. *The Sea Devils*

But fertile female spiders from the ship have been blown by the wind onto the upper slopes of the mountain, where the strange powers of the 'Metebelis Blue Crystal' have taken effect; the spiders' brains have grown larger and they have developed psycho-clairvoyance, telepathy and teleportation. They would use their clairvoyancy to scan for the crystal taken by the Doctor.

Letts also indicated that a mental link to establish the position of the crystal would be established – albeit indirectly – because of Chairman Mao. When the Chinese Communists invaded Tibet, many monks who followed the Dalai Lama left to continue their existence elsewhere in the world; one of them, the elderly Lama K'an-po, had been the head of a Gompa (or monastery) before his exile and has now established a *Gompa* of *Min-Dol-Lin* (a place of perfect emancipation) at a farmhouse five miles from a village in North Wales.

Letts prepared a detailed background document for the cast and crew working on *Planet of the Spiders,* which explained many of the Buddhist terms used in the script he had devised in association with playwright Robert Sloman. (In the same way that Malcolm Hulke worked closely with his former writing partner, Terrance Dicks, Sloman and Letts shared a close alliance; Hulke and Sloman both sought to explore themes issues of religion, ecology, self-sufficiency and the dangers posed by man's own greed on both a commercial and individual scale. Both could deliver workable material featuring rounded characters at very short notice.) A glossary extracted from *The Message of the Tibetans* was reproduced with information on the music, mantras and the chant "om mani padme hum", which derived from *Hail to the Jewel in the Lotus.* K'Anpo was given the second name Rimpoche from a famous Precious Guru, and the producer/director went into great detail of the design of the mandala used by Lupton's party. This was the ultimate Pertwee serial, in which the out-going Letts was able to use Buddhist parallels to explain that the Doctor's astounding thirst for knowledge which had saved so many people was also his fatal flaw – a flaw to be expunged.

By now, the show had changed again. The scripts were still real and adult – but had regained its original, more fantastical concepts via a slow metamorphosis. The Doctor was back out in space again, having ventured as far into adult themes and everyday horror that he dared in an England of tomorrow. Any further material for the strong-stomached would have to be done under the guise of more elaborate fantasy. The Doctor had done all he could to make mankind more morally and socially aware through his more adult approach. And now he had gone. In the real world, six days before BBC1 depicted the Doctor regenerating on the floor of UNIT HQ, an explosion ripped through a chemical plant at the Humberside hamlet of Flixborough. 29 people lost their lives, and the dangers posed by mankind's own technology were again more evident. Now, it was up to us to be more cautious as we developed on our planet.

The five years from 1970 to 1974 saw a greater depth of writing than ever before, feeding the ageing fans fewer episodes, but episodes of a more thought-provoking nature. *Star Trek* had been and gone, but had left an indelible mark on the face of TV SF. Chase-arounds were out; believable alien cultures were in. Characters were now richer, more authentic and more likely to enter a diatribe about their motivations. Views of contemporary social, moral and political issues permeated the alien threats. The Doctor indulged in more quiet, private moments, imparting wisdom to an inexperienced companion, or underlining the moral issue at stake. The scripting standards of the final Pertwee season won the series the 1974 Writers' Guild Award for the best British children's original drama. A firm foundation had been laid for the next era of the show's development – a metamorphosis which would further extend these experimental attempts at homage and horror. DWM

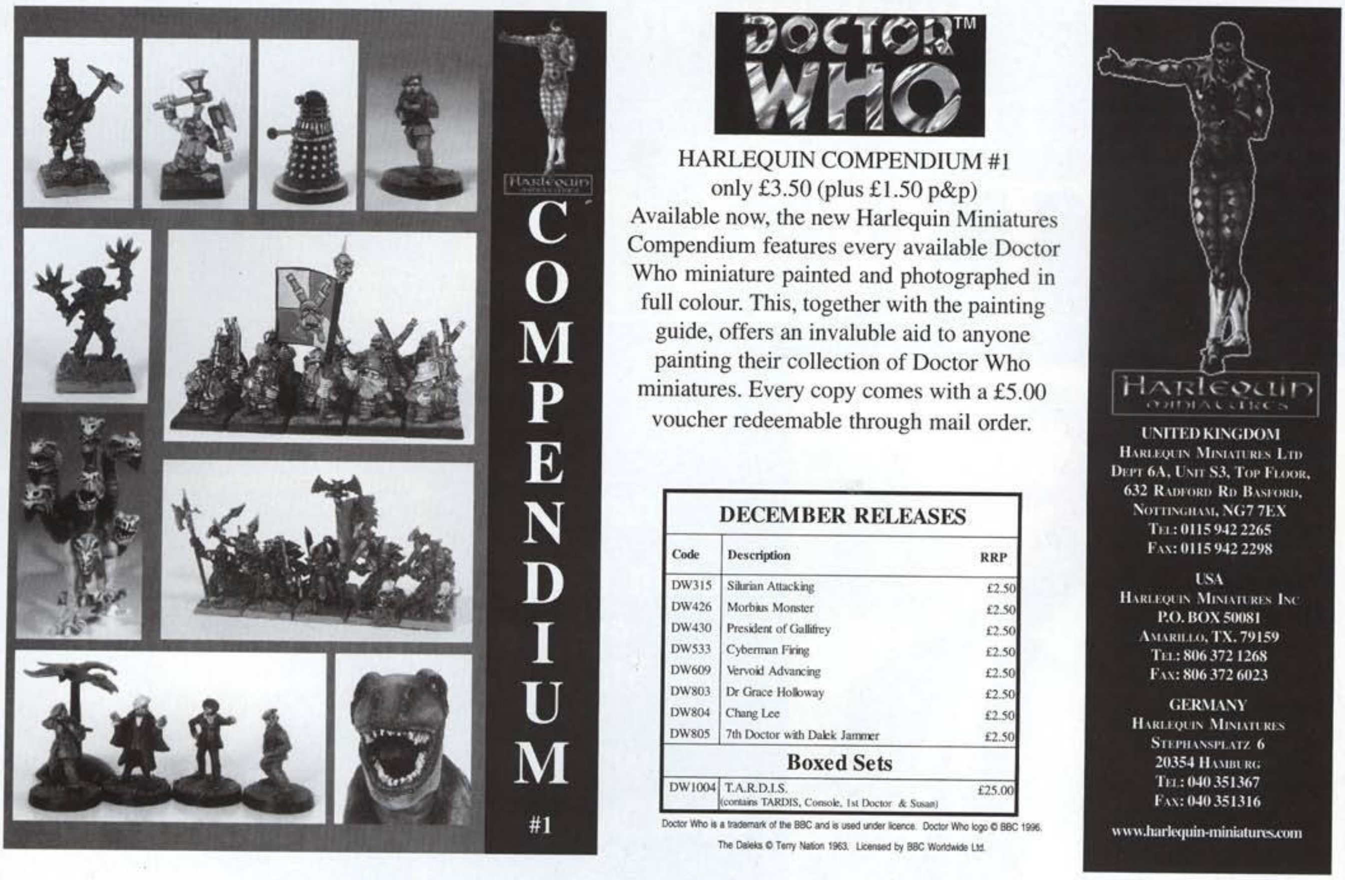
Like a court jester, Robert Holmes was retained for imaginative, fun adventures

CONFIDENTIAL

BBC Video [3]

◀ The Green Death by Robert Sloman
The serial was being written in January 1973, and with only the first three scripts available, it was uncertain whether Richard Franklin would be available to appear as Captain Yates. Letts declared that if this was the situation, Yates' material would be given to Benton. An early version of the narrative included a member of the Wholewheal community referred to as 'Face', and the Global Chemicals character of Bell was renamed Fell after BBC checks revealed that there was a real scientist, Douglas Bell, who was a chief executive of ICI and who could potentially take legal action. (It was felt that neither Frank Stevens of the Sheppy Glue Chemical Works nor Professor Stevens, a lecturer in Chemistry at Sheffield, would take offence to their namesakes.)

The Monster of Peladon
by Brian Hayles
In a revised storyline given to Hayles by the BBC, the second episode was to end with a film sequence in a quarry where Sarah tries to help the Doctor escape, only to leave them at the mercy of Ortron's palace guards – and, in a literal cliffhanger to Episode Five, the Doctor, Sarah and Gebek are dangling at the edge of a cliff while a patrol of Ice Warriors passes by. In Episode Six, the Doctor ultimately defeats Ice Warrior leader Azaxyr by secretly transmitting evidence of the Martian's true, evil, intentions to Galactic Federation HQ, whereupon the Chief of Federation appears on video and warns that Fed warships are circling the Ice Warriors' home planet with orders to destroy it unless Azaxyr withdraws. Thwarted, the Martian obeys.



HARLEQUIN COMPENDIUM #1
only £3.50 (plus £1.50 p&p)
Available now, the new Harlequin Miniatures Compendium features every available Doctor Who miniature painted and photographed in full colour. This, together with the painting guide, offers an invaluble aid to anyone painting their collection of Doctor Who miniatures. Every copy comes with a £5.00 voucher redeemable through mail order.

DECEMBER RELEASES

Code	Description	RRP
DW315	Silurian Attacking	£2.50
DW426	Morbius Monster	£2.50
DW430	President of Gallifrey	£2.50
DW533	Cyberman Firing	£2.50
DW609	Vervoid Advancing	£2.50
DW803	Dr Grace Holloway	£2.50
DW804	Chang Lee	£2.50
DW805	7th Doctor with Dalek Jammer	£2.50
Boxed Sets		
DW1004	T.A.R.D.I.S. (contains TARDIS, Console, 1st Doctor & Susan)	£25.00

Doctor Who is a trademark of the BBC and is used under licence. Doctor Who logo © BBC 1996.
The Daleks © Terry Nation 1963. Licensed by BBC Worldwide Ltd.

UNITED KINGDOM
Harlequin Miniatures Ltd
Dept 6A, Unit S3, Top Floor,
632 Radford Rd Basford,
Nottingham, NG7 7EX
Tel: 0115 942 2265
Fax: 0115 942 2298

USA
Harlequin Miniatures Inc
P.O. BOX 50081
Amarillo, TX. 79159
Tel: 806 372 1268
Fax: 806 372 6023

GERMANY
Harlequin Miniatures
Stephansplatz 6
20354 Hamburg
Tel: 040 351367
Fax: 040 351316

www.harlequin-miniatures.com

Next issue...

DWM 275

On sale 11 February!

Screen test!

DWM delves into the murky world of the home-made *Doctor Who* vid – as a panel of 'experts' assesses the most extraordinary adventures you've never seen . . .

Knight shift!

Shame! Chainmail a-clanking, *Battlefield* guest stars Angela Bruce and Marcus Gilbert unsheath broadswords before the round table of **DWM** grand and mighty inquisitor Peter Griffiths . . .

PLUS! Rats! In the company of a ham actor, the Doctor takes on reptilian aliens, the plague and the very image of the Grim Reaper when *The Visitation*, er, visits *The DWM Archive*! *Doctor Who* master Terrance Dicks takes on War Lords, vampires, Chicago gangsters and TV Movie continuity in the final part of our major interview . . . More sewer-bound shenanigans in *The Fallen*! More *Enemy of the World* telesnaps! More Jackie Jenkins! And a new hand at the *Shelf Life* helm . . .

AUDIO ADVENTURES IN TIME & SPACE

Available on CD for the first time:

THE STRANGER Chronicles

Starring
Colin Baker
as
'The Stranger'

With
David Troughton

And special
Guest Star
Elisabeth Sladen

Two digitally remastered adventures

'The Last Mission' & 'Eye of the Storm'

£7.99 each (overseas £8.99 each)

Audio Adventures in Time & Space:

Story 1: **Republica** £7.99 *(overseas (£8.99)*
Story 2: **Island of Lost Souls** £7.99 *(overseas £8.99)*
Story 3: **Prosperity Island** *(double CD)*
£14.99 *(overseas £17.99)*
Story 4: **The Left Hand of Darkness** £7.99
(overseas £8.99)
Story 5: **The Other Side** £7.99 *(overseas £8.99)*
Story 6: **Guests for the Night** £7.99 *(overseas £8.99)*
Story 7: **Cyber-Hunt** £7.99 *(overseas £8.99)*

Coming soon:
Story 10: **Ghosts**
Story 11: **Evil of the Warlords**

AUTON 2
SENTINEL
PLUS!

Also Available:
Auton2: Sentinel - now only £11.99
Special Offer - buy Auton 1 & 2 for only £19.99

TO ORDER:

UK: Cheques or postal orders payable to **BBV Distribution**, and send to BBV, 3 Douglas Crescent, Bitterne, Southampton SO19 5JP

Overseas: Phone the credit card hotline on **+44 1703 394844** or (for NTSC tapes of *Auton*, *Auton 2: Sentinel* and *Bidding Adieu* only) The Ministry of Sound and Vision on **1 888422 7537**

Please allow 28 days for delivery

For the latest news on BBV visit our website at: www.bbv1.demon.co.uk